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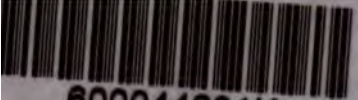
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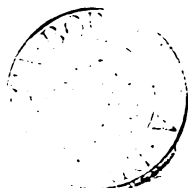
MAINLY COMPILED BY

J. C. ROBINSON, F.S.A.

MEMBER OF THE ACADEMY OF FINE ARTS OF FLORENCE, AND OF

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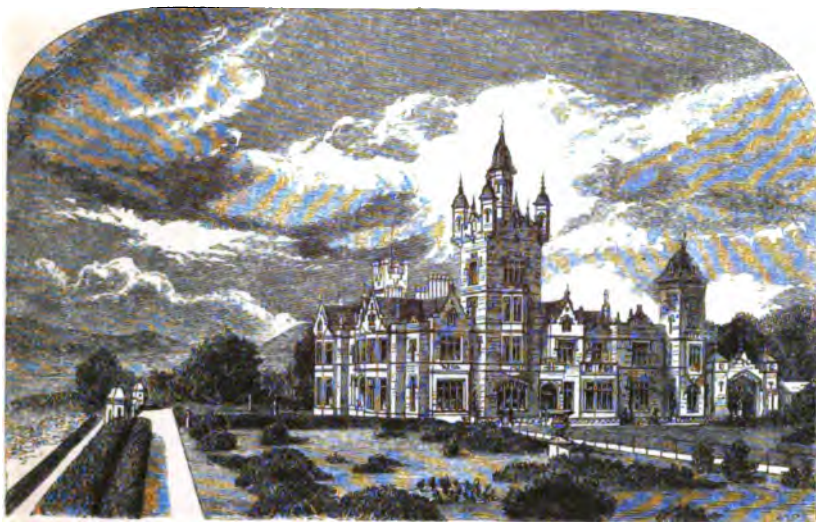
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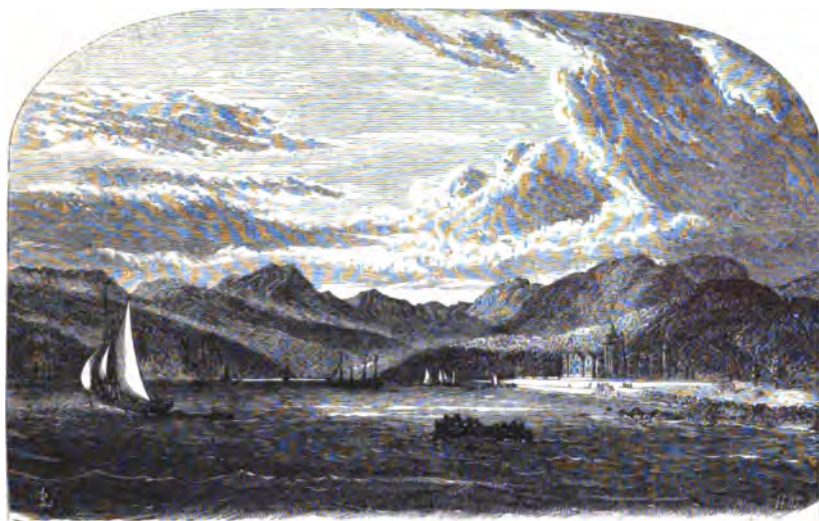
West Shandon House, from the Garden.

P R E F A C E.

DURING several visits to West Shandon, in successive years, the writer occupied himself in making catalogues of different sections of this Collection. Other friends, whose names are appended to their respective contributions, did likewise ; but no systematic plan for the production of a complete catalogue was formed in the first instance ; some portions of the work have in consequence been executed in greater detail than others. Many errors and shortcomings will doubtless be discovered—one source of them has been the practical impossibility, when points of uncertainty have presented themselves, of verifying and comparing again the written descriptions with the objects in question, the Collection

being at the other extremity of the kingdom. As it is, however, this catalogue forms a tolerably complete record of an extensive, varied, and important Collection of works of art, printed for the use of the owner, and for presentation to his friends, as a *fouvenir* of his art gatherings.

J. C. ROBINSON.



Echohy, Del.

Orrin Smith, Sc.

General View of West Shandon from the Garloch.

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SECTION I.

DECORATIVE FURNITURE.*

In the Drawing Room.

1.



AN UPRIGHT CABINET in red shell, enriched in front with drawers and panels of boule, in different kinds of metal and mother-of-pearl, white metal at the sides, the drawers and doors in front, enriched with subjects from Roman history, and with twisted columns with Corinthian capitals. The lower part forms an *écritoire*, with sliding top, it stands on four columns of tortoise-shell and ebony, also enriched with carved and gilt wood.

2.

A KNEE-HOLE COMMODE, in red shell and boule (*première partie*), containing seven drawers and cupboard, supported by eight terminal legs.

3.

AN ELLIPTICAL FRONT CONSOLE, of mahogany enriched with ornamental metal frieze and mouldings; it is supported by four fluted columns, with lower shelf, veined marble slab on top surrounded by a brass gallery. French, period of Louis XVI.

4.

A MAHOGANY CONSOLE with hollow ends, enriched with plain metal mouldings supported on fluted columns, solid shelf at bottom, metal open gallery on top and shelf.

5.

A FLORENTINE MOSAIC CASKET, consisting of five "*pietra dura*" plaques representing fruit and flowers, enriched with metal mouldings, and inserted in ebony on ornamental stand of black wood enriched with metal mouldings.

* Compiled by John Webb, Esq. and Robert Napier, Esq.

6.

TULIP-WOOD CASKET containing four drawers, with fall-down flap, enriched with five plaques of decorated porcelain, on stand with shaped legs and metal ornaments.

7.

UPRIGHT VENETIAN GIRANDOLE MIRROR, the glass richly engraved, the moulded and shaped frame is in polished walnut wood surrounded with carved and gilt ornaments.

8.

The companion Girandole.

9.

Another, the same.

10.

AN EXQUISITELY-CARVED AND GILT SMALL VENETIAN GIRANDOLE FRAME, with carved monkeys on the sides and griffins on the top, contains an oval silvered glass with cut edge.

11.

Another less elaborate, with bird on the top of frame.

12.

Another, with a pelican on the top.

13.

Another, with a griffin on the top.

14.

AN ELABORATE AND RICHLY-GILT UPRIGHT GIRANDOLE FRAME, with plate of silvered glass.

15.

The companion Girandole Frame and Glass.

16.

A FINE CARVED AND GILT CHIPPENDALE GLASS FRAME, with birds at top, filled with silvered plate glass in the various compartments (fixed over the red shell cabinet).

17.

The companion Frame filled with silvered glass, and reaching the ceiling, is adapted over the marble chimney-piece.

18, 19.

A PAIR OF RICHLY-CARVED AND GILT TORCHÈRES, formed of male Caryatides on scroll supports. Venetian work.

20.

A MASSIVELY-CARVED AND RICHLY-GILT GIRANDOLE FRAME, by Chippendale, with birds on the sides, and top filled with one sheet of silvered glass.

21.

A CARVED AND GILT BAROMETER, with medallion head of Cæsar at the bottom, a vase at the top. Old French work.

22.

AN OCTAGON TABLE IN RED SHELL, inlaid with boule work, massive scroll metal ornaments to feet, caryatides on pillar and mouldings on edge of top and rim.

23.

A SUPERB WRITING TABLE of red shell and boule work, on four double scroll legs and stretcher, with metal vase in centre, the sides are ornamented with chased metal mouldings and masks, the morocco leather on top has the arms of France richly and finely embossed in the centre, the border also is a very fine specimen of the art.

24.

A SMALL EBONY READING TABLE, inlaid with coloured woods; metal rim, corners, &c. From the Dukes of Bedford's collection.

25.

A SMALL CARD TABLE of walnut wood, inlaid with marquetry.

26.

A FINE CIRCULAR CENTRE TABLE with a rich scroll border, interspersed with various animals in pearl shell.

27.

A TRIANGULAR CARD TABLE in walnut with shaped legs, the top ornamented with beading, and with sunk places for counters.

28.

A CARVED AND GILT ARM-CHAIR covered in Utrecht velvet.

29.

A LARGE CUT-GLASS LUSTRE in diamond paste. A splendid old English work of the last century, of unusually elegant design, purchased at the Duke of Buckingham's sale at Stowe.

In the Library.

30.



ments.

CYLINDER-FRONTED BUREAU of tulip wood and marquetry, with an enclosed bookcase, the doors are filled with elaborate marquetry of palaces, arcades, &c; it stands on shaped legs enriched with chased metal ornaments.

31.

Another cylinder-fronted Bureau Writing-table, formed of walnut wood, and inlaid with trophies in marquetric on "therm" legs.

32.

AN ENCLOSED COMMODOE of walnut wood, inlaid with marquetric representing vases, &c; it has a "tambour" front, and the top is enriched with gadrooned metal moulding.

33.

A SQUARE VENETIAN SILVERED GLASS, with engraved glass border silvered also, and with a richly-engraved and silvered glass pediment.

34.

The companion Venetian Girandole mirror.

35.

A MASSIVE AND ELABORATELY-CARVED ARM-CHAIR, with circular back, in oak; the cushion in crimson morocco. Flemish or Dutch, 17th century work.

36.

The companion Chair.

37.

A FINE WRITING TABLE of old marquetric, with shaped legs and front, having a shield with a stag within, and a coronet above; and a stag on each side, the top covered with red morocco.

38.

A CIRCULAR MARBLE TABLE, inlaid with specimens of various Italian marbles, Florentine work, 3 ft. 9 in. diameter.

39.

A companion Table, same size.

40.

SEVEN HIGH-BACKED MARQUETRIE CHAIRS, the cushions covered with Utrecht velvet.

41.

A CIRCULAR TABLE in centre of room, top about 6 ft. 4 in. diameter, and 2 in. thick, in one piece of beautiful hard wood from one of the South Sea Islands.

In the Entrance Hall.

42.



AN ELABORATE AND RICHLY-CARVED HALL BENCH, in fine oak, 7 ft. 6 in. long. Flemish work, circa 1700.

Corridor.



43.
AN OVAL CARVED AND GILT MIRROR FRAME,
with vase of flowers on the top and rich cartouche work
on the sides, with silvered glafs.

44.
A CARVED AND GILT FRENCH PIER TABLE, with white marble
slab.

45.
The companion Frame and Glafs to No. 29.

46.
The companion Table to No. 30.

47.
A TABLE composed of a carved and gilt eagle supporting a marble slab.

48.
A CONSOLE TABLE, six feet long, shaped front, in richly-carved
walnut, on shaped legs with lion's claws, veined marble top. A beau-
tiful old English work, circa 1720.

49.
A MAGNIFICENTLY-CARVED AND GILT CARTOUCHE FRAME, with
barometer in the centre, suspended on the wall. Old French Louis
XVth work.

50.
The companion Frame, with clock in the centre, circular frame.

51.
AN EBONY AND TORTOISE-SHELL BOULE THERM PEDESTAL to
support a bronze group.

52.
The companion.

53.
A MASSIVE EBONY AND BLACK SHELL BOULE "GAINE" PEDESTAL,
with rich and massive metal ornaments to support a bronze group.

54.
The companion Boule Pedestal.

55.
FOUR VENETIAN HALL CHAIRS in walnut wood, richly ornamented
with inlaid marquetric, with ivory, mother-of-pearl, &c. Late 17th or
early 18th century work. (Contributed to the Manchester Exhibition.)

In Picture Gallery and Museum.

56.



PAIR OF BEAUTIFUL OLD FRENCH BRACKETS, in ebony and ormolu, finely chiselled, each with six small stands attached for cups and saucers, open-work gallery round the shelves.

57.

TWO OAK STOOLS ornamented with Gothic vine-leaf carving, &c. Old English Gothic work, circa 1470? said to have come from Hever Castle, Kent; rare and interesting examples of Gothic furniture.

58.

A FRENCH COMMODOE, with elliptic front, richly inlaid with fine marquetry representing a view of a chateau with garden, terrace, &c; with metal panels and other ornaments, veined marble slab on the top.

59.

A FRENCH COMMODOE, with marquetry less elaborate, brown marble slab on top.

60.

A TALL EBONY PEDESTAL CABINET, with metal mouldings and mountings; the front panel is enriched with raised "pietra dura" work, representing a vase filled with fruit and flowers in high relief, on the ends are metal trophies.

61.

A TULIP-WOOD CABINET enriched with plaques of decorative porcelain and metal ornaments and mouldings, veined marble slab on top.

62.

The companion Cabinet.

63.

AN EBONY VENETIAN TABLE, enriched with elaborate Italian marquetry of birds and foliage, many of the flowers are pearl and ivory; 5 ft. long by 3 ft. 2 in. wide and 3 ft. high.

64.

A SMALLER EBONY TABLE on shaped legs, inlaid with French marquetry.

65.

SIX ELABORATELY-CARVED HIGH-BACKED CHAIRS, fine workmanship, covered with old painted and embossed leather.

66.

SIX HIGH-BACKED CHAIRS in walnut wood, covered with Utrecht velvet.

67.

AN OBLONG TABLE on twisted ebony legs and stretcher, formed of walnut and satin wood, and enriched with marquetry in satin wood and ebony.

68.

A SMALL CARD TABLE, walnut wood, inlaid marquetry.

69.

A LARGE GALLERY-ORGAN, with elaborately-carved oak case in the Elizabethan style.

70.

SMALL FIRE SCREEN, carved gilt frame, in four compartments, fitted with fine old Gobelins tapestry.

71.

SMALL CIRCULAR TABLE, 3 ft. diameter, of marble mosaic work, with specimens of the finest Italian marble inlaid round a circle in the centre, having three variegated butterflies on a black ground surrounding a fly with transparent wings on a white ground.

72.

A CHINESE TABLE, elaborately carved in rosewood, with marble top.

In various other Rooms.

73.



FRENCH COMMODOE, with shaped front, inlaid chequers of tulip wood on the doors.

74.

A CARVED AND GILT FRAME, with plate of silvered glass.

75.

A SMALL COMMODOE with folding doors of chequered marquetry and marble top.

76.

A FINE LOUIS XVTH FRENCH COMMODOE, with three drawers, richly inlaid with marquetry, marble slab on top, metal handles and ornaments.

77.

AN UPRIGHT SECRETAIRE, with fall-down flap, and cupboard below; the whole richly inlaid with marquetry, metal escutcheons, and ornamental marble top.

78.

AN ENCOIGNURE, with marquetry door and marble top.

79.

The companion Encoignure.

80.

SIX HIGH-BACKED CHAIRS, inlaid with marquetrie.

81.

A NEST OF NINE DRAWERS, with oval glaſs and frames all in ivory, with engraved ornamentation.

82.

A WORKBOX of ivory and Bengal inlaid work.

83.

A WRITING-DESK of the ſame ſtyle.

84.

A SEMI-CIRCULAR SHAPED COMMODOE, enriched with marquetrie, cupboards at the ends, marble ſlab.

85.

A MARQUETRIE COMMODOE, with ſix drawers, metal ornaments and handles, ſtraight legs and marble top.

86.

AN ENCOIGNURE inlaid with marquetrie in front, and with marble top.

87.

A SMALL MAHOGANY-TOPPED TABLE inlaid with marquetrie.

88.

AN EBONY AND BOULE COMMODOE, with three drawers, enriched with elaborate metal handles and ornaments.

89.

A COMMODOE, finely ſhaped, enriched with inlaid woods, and with metal ornaments and handles.

90.

AN UPRIGHT SECRETAIRE, with chequered marquetrie, a cupboard below.

91.

A SATIN-WOOD WARDROBE, doors above, and four drawers below, metal ornaments and handles.

92.

A MARQUETRIE ENCOIGNURE, en ſuite with No. 65.

93.

FOUR MARQUETRIE CHAIRS.

94.

A CARVED AND GILT FRAME, with ſilvered glaſs.

95.

A CABINET, the doors ornamented with monogram of King George the Firſt, ſurmounted by a crown, and all finiſhed with rich marquetrie, on ſhaped legs and ſtetcher.

96.

A TRELLIS MARQUETRIE COMMODO.

97.

A smaller ditto, with cupboard.

98.

TWO VENETIAN MARQUETRIE CHAIRS, the seats stuffed and covered with embossed and painted leather.

99.

AN UPRIGHT MARQUETRIE SECRETAIRE, similar to No. 69.

100.

A SATIN-WOOD COMMODO, with drawers; the panels of the doors in japan lac.

101.

TWO SMALL ENCOIGNURES with panels of marquetrie.

102.

A CABINET IN THREE DIVISIONS, the doors of fine floriated Venetian marquetrie, each side door having a complicated monogram, and coronet in the centre above.

103.

A SMALL CARD TABLE of walnut wood, inlaid with marquetrie.

104.

A LARGE AND RICHLY-CARVED WALNUT-WOOD BUFFET, in the French renaissance style; modern French work, from the Great Exhibition of 1851. (In the dining-room).

105.

AN OLD VENETIAN MIRROR, with frame similar to those in library, but smaller.

106.

TWO LOW-BACKED MARQUETRIE CHAIRS.

107.

A CARVED GILT-FRAMED MIRROR of nearly similar size to No. 73.

108.

A SHAPED TULIP-WOOD COMMODO, with three drawers, marble top and ormolu mountings.

109.

A CABINET of inlaid walnut, in six divisions, with mirrors at the back.

110.

A SHAPED CABINET of walnut wood, having two glass doors above and three drawers below, with a concealed cupboard with small drawers at each end.

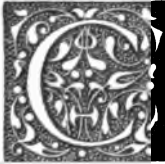


SECTION II.

PICTURES.

Italian Schools.

301.



OSIMO ROSELLI, (born 1439, still living in 1506).

OUR SAVIOUR AFTER HIS RESURRECTION, standing in front of the Sepulchre; His right hand is raised in the act of benediction; in His left he holds a banner, charged with a red cross on a white ground. In the background of the picture are small figures of the Madonna and Child, and St. John.

This picture may be taken as a typical example of the Florentine school of religious painting of the 15th century; the subject itself is an imaginative or symbolical one—the severe abstract style of design, the brilliant, yet unreal colouring, the symmetrical manner in which the details of the picture are arranged, are all characteristics which, seen in hundreds of pictures of the school and period, must be accepted with due allowance as genuine evidences of the mode of thought and feeling of the age, and especially as a means of rendering pure devotional sentiment. Some knowledge of the history of painting and of the architecture and other kindred arts of the 15th century is, however, requisite to the full appreciation of pictures of this class.

On an arched or semicircular-headed panel. Height 4 ft. 9 in., width 2 ft. 6 in.

302.

GAUDENZIO FERRARI, (born, in the Milanese, 1484, died 1550).
AN ENTOMBMENT OR "PIETA." The dead Christ seated on the tomb,

supported by the Virgin and St. John; in the background St. Joseph and the Magdalen lamenting.

This little picture is a characteristic if not very important specimen of one of the greatest of the Lombard painters. Gaudenzio Ferrari was one of the numerous artists of the school of Milan, whose style became influenced by that of Leonardo da Vinci. Gaudenzio, however, whilst he undoubtedly derived from Leonardo many of the admirable qualities which distinguish his works, was by no means an imitator of the great Florentine. His productions, indeed, are original and characteristic, they display a largeness of manner previously unknown, and powerful and brilliant colouring, rivalling in this latter respect the greatest of the early Venetian masters, whilst, at the same time, although distinguished by a tendency to naturalism or the selection of types of character from ordinary life, his works have much of the purity and sentiment of the early religious painters. The practice of heightening his works with gold was frequent with Gaudenzio and may be seen in this picture, the high lights of the draperies, &c. being hatched or lined with gold, in a delicate and tasteful manner.

On panel. Height 2 ft., width 1 ft. 10 in. From the Palazzo Porta at Vicenza.

303.

PARMEGIANO (Francesco Mazzuoli), born 1503 or 1504,
died about 1541.

PORTRAIT OF A LADY wearing a jewelled turban—with a diminutive spaniel dog in her lap—said to be Caterina Cornaro, Queen of Cyprus.

Parmegiano, next to Coreggio, whose disciple he was, is the greatest name of the school of Parma. His style perhaps is more familiar to us from his numerous drawings and etchings, than from his pictures, although the latter, considering his short life, are numerous. The leading characteristics of his works are a certain grace and elegance of design, combined with light and facile execution, in itself full of charm; these characteristics, however, became at last somewhat of a meretricious mannerism. With Parmegiano all vestiges of the dignified severity of the earlier schools disappeared, and he may be said to have been one of the really great artists whose manner, nevertheless, led the way to the decline of Italian art. As a portrait painter, however, Parmegiano is entitled to a high rank, some of his more careful portraits rivalling in excellence even those of Titian.

On canvas. Height 2 ft. 6 in., width 2 ft. From Mr. Coefveldt's Collection. Engraved in the Coefveldt Gallery.

304.

DANIELE DA VOLTERRA (Daniele Ricciarelli), born, at Volterra, 1509, died 1566.

THE CRUCIFIXION, with the Virgin and St. John, and various saints.
Panel. Height 6 ft., width 4 ft.

305.

GIOVANNI FRANCESCO GRIMALDI, called Il Bolognese.

A CLASSICAL LANDSCAPE.

This artist was one of the most eminent of the Italian 17th century landscape painters; he was born at Bologna in 1606, and died in Rome, where he mainly resided, about 1680. He was allied with the Caracci family, and was an imitator of their style in landscape painting, and also of that of Domenichino.

Canvas. Length 1 ft. 6 in., height 1 ft. 2½ in.

306.

SASSOFERRATO.

ST. JOSEPH CARRYING THE INFANT SAVIOUR IN HIS ARMS. The Child, who is clad in a bright red gown, has His right arm round Joseph's neck, whilst the latter raises the child's left hand to his lips and devoutly kisses it. The figures are half-lengths.

This pleasing composition is an unusual one in Italian art; it recalls, on the other hand, many subjects painted about the same time by Spanish artists, and it may therefore have been inspired by some similar composition of Alonzo Cano or Murillo, such adaptations being, it is well known, very frequent with Sassoferrato. In Italian art the Infant Saviour is seldom clothed, the beautiful nude forms of infancy having in all periods formed one of its most graceful themes. Devotional pictures in which the "Bambino," or Infant Saviour, is, contrary to the usual practice, draped, were generally painted for religious women, or for convents of nuns, custom having apparently established this peculiarity as a rule.

On canvas. Height 2 ft. 5 in., width 1 ft. 11 in.

307.

SASSOFERRATO.

HOLY FAMILY. The Virgin bending in adoration over the Infant Saviour, who is asleep. An oval.

This picture is a copy or adaptation from an original by Guido Reni. Several other repetitions of this very popular composition, by the hand of Sassoferrato, are extant; they are scarcely less to be esteemed

than if they were the work of Guido himself, to whom indeed Sassoferrato was apparently indebted for the composition or drawing only, the colouring and execution of these pictures being entirely his own; it is probable, therefore, that they were reproduced from a contemporaneous engraving or drawing after Guido's picture, and not copied directly from the original itself.

Giovanni Batista Salvi, called "Sassoferrato," was, according to Lanzi, born at Sassoferrato, near Urbino, in 1605, and died at Rome in 1685.

He is said to have been a pupil of Domenichino, and his pictures show unmistakeable evidence of the influence of Domenichino's style. Sassoferrato, however, was an original and excellent artist; one of the very few whose works are exempt from the prevalent mannerism of the 17th century.

On canvas. Length 3 ft. 6 in., height 3 ft.

308.

SIMONE CANTARINI DA PESARO, (born 1612, died 1648).

THE SAVIOUR, represented as a child of seven or eight years old, standing on the globe; He is unclad and holds the cross in His hand.

Simone da Pesaro was the best of the numerous imitators of Guido Reni; he is especially known from his many etchings, and also from his drawings, usually in red chalk, the number of which, extant in various collections, proves him to have been a rapid and most industrious worker. (From Sir Robert Strange's Collection).

Height 2 ft. 11 in., width 2 ft. 1 in.

309.

CAMILLO GABRIELLI.

A FEMALE SAINT, at the point of death, supported by angels, receiving the viaticum from an aged priest.

Gabrielli was a native of Pisa, his pictures were executed towards the end of the 17th century, and display great technical ability, they somewhat resemble the better known works of Ciro Ferri and Pietro da Cortona.

Canvas. Height 2 ft. 3 in., width 1 ft. 9 in.

310.

GIOVANNI PAOLO PANNINI, (born 1691, died 1764?).

A COMPOSITION OF ROMAN RUINS, with figures.

Pannini was professedly a painter of architecture and ruins; his works, though less esteemed than those of his contemporaries, Canaletto

and Guardi, have always been popular, especially in England, where many of his finest pictures are to be found.

On canvas. Height 4 ft., width 3 ft. 6 in.

311.

TINTORETTO, (born 1512, died 1594).

PORTRAIT OF A VENETIAN NOBLEMAN, in the character of David. In the background, the prostrate body of Goliath, and the army of the Philistines in flight.

312.

PALMA VECCHIO, (born about 1510).

THE ADORATION OF THE SHEPHERDS, a brilliantly coloured Venetian picture.

On panel.

313.

ITALIAN SCHOOL.

HEAD OF OUR SAVIOUR.

314.

TITIAN, (born 1477, died 1576).

PORTRAIT OF HIS DAUGHTER.

Canvas.

315.

LUCA GIORDANO, (died 1705).

THE FORGE OF VULCAN.

Canvas.

316.

SALVATOR ROSA, (born 1615, died 1673).

A ROCKY MOUNTAINOUS LANDSCAPE, with banditti.

317.

PANNINI.

ARCHITECTURAL LANDSCAPE.

A grand gallery picture. From Mr. McLellan's Collection.

Canvas.

318.

CARLO DOLCI, (born 1616, died 1686).

SANTA CHRISTIANA DESTROYING HER IDOLS. Half-length figure of a lady in blue and crimson drapery, with one hand holding a gilded statuette of Minerva, the other placed on a broken figure of Mars.

A brilliant and important picture.

Length 3 ft. 6 in., height 2 ft. 7 in.

319.

CARLO DOLCI.

HEAD OF A FEMALE in rich costume, with a plume of coloured feathers in her head, and holding a vase in her hand.

320.

GUIDO RENI, (born 1575, died 1642).

HEAD OF THE MAGDALEN, in prayer. Painted on copper.

From Lord Chesterfield's Collection.

Height 2 ft., width 9 in.

321.

ANDREA MANTEGNA, (born 1431, died 1505).

THE NURSE SAVING THE CHILDREN OF MEDEA from the ruins of the burning palace.

An important engraved picture from the gallery of Count Castellani, of Turin.

Height 19 in., width 13½ in.

322.

BONIFACIO, (born 1491, died 1553).

THE LAST SUPPER.

A gallery work of the Venetian School.

323.

CANALETTO, (born 1697, died 1768).

VIEW DOWN THE THAMES, old London Bridge in the middle distance.

From Mr. Dyer's Collection, Leigh, Somerset.

Height 3 ft. 10 in., width 3 ft. 10 in.

324.

CANALETTO.

The companion Picture. View of Venice, the dogana in the foreground.

From the same Collection.

Width 3 ft. 10 in., height 3 ft. 10 in.

325.

L. CARACCI, (born 1555, died 1619).

CHRIST'S AGONY IN THE GARDEN.

Copper. Height 13½ in., width 10 in.

326.

VENETIAN SCHOOL.

THE PRESENTATION IN THE TEMPLE.

327.

RAFFAELLE, (born 1483, died 1520).

HOLY FAMILY, with St. Elizabeth and St. John.

From the Collection of Louis David, the painter.

328.

TITIAN, (born 1477, died 1576).

GRAND WOODY LANDSCAPE.

329.

SASSOFERRATO.

ST. JOSEPH WITH THE INFANT SAVIOUR.

Height 2 ft. $4\frac{1}{2}$ in., width 1 ft. $10\frac{1}{2}$ in.

330.

BASSANO (Giacomo?), born 1510, died 1592.

ST. FRANCIS RECEIVING THE STIGMATA.

From the Gallery of the Count Orfi, of Orvieto.

Canvas. Height 1 ft. 8 in., width 1 ft. 6 in.

331.

FRANCESCO VANNI, (born 1565, died 1610).

THE HOLY FAMILY WITH BOY ANGELS. Sketch in grisaille.

On paper. Height 15 in., width $11\frac{1}{2}$ in.

332.

ANNIBALE CARACCI, (born 1560, died 1609).

THE PIETÀ, or ENTOMBMENT OF OUR SAVIOUR.

On copper. Height 14 in., width 10 in.

333.

SOLARIO, (ascribed to).

HEAD OF THE VIRGIN.

On an oval panel. Height 18 in., width 12 in.

334.

GUIDO (ascribed to).

HEAD OF OUR SAVIOUR.

On copper. Height 14 in., width $11\frac{1}{2}$ in.

335.

PARIS BORDONE (ascribed to), (born 1500? died 1570).

PORTRAIT OF ARIOSTO.

Height 1 ft. 10 in., width 1 ft. 6 in.

336.

MARIESKY, (born 1711, died 1794).

PAIR OF SMALL VIEWS IN VENICE.

337.

AGNOLO BRONZINO, (born 1511, died 1580).

PORTRAIT OF AN ITALIAN LADY.

338.

FRANCISCO SALVIATI, (born 1510, died 1563).

CHARITY ; an allegorical female figure, with five nude children.

339.

LUDOVICO CARACCI, (born 1555, died 1619).

HOLY FAMILY.

Height 14 in., width 10 in.

340.

CARLO MARATTI, (born 1625, died 1713).

ST. PAUL PREACHING AT ATHENS.

Height 2 ft., width 1 ft. 6 in.

341.

CAMILLO PROCACCINI, (born 1546, died 1626).

HOLY FAMILY WITH ST. CATHERINE.

342.

PAUL VERONESE, (born 1532? died 1588).

THE PARABLE OF THE WISE AND FOOLISH VIRGINS.

343.

FREDERICO BAROCCIO, (born 1528, died 1612).

THE REPOSE IN EGYPT.

344.

LUINI, (born about 1480).

THE VIRGIN AND CHILD.

345.

RAFFAELLE.

THE VIRGIN. Her head in profile, and in a red dress, holds the Infant Saviour in her arms ; the head of the infant St. John is seen in the background, on the right.

346.

ANNIBALE CARACCI.

CHRIST'S AGONY IN THE GARDEN.

347.

BRONZINO.

PORTRAIT OF A FLORENTINE LADY.

348.

VENETIAN SCHOOL.

PORTRAIT OF A LADY, with blue, red, and white drapery.

349.

LUDOVICO CARACCI.

DIANA BATHING. Painted on wooden plate or trencher. From the
 "Guarda-roba" of the Palazzo Pitti, Florence.

350.

CIRRO FERRI, (born 1634 ? died 1698).

CHRIST'S AGONY IN THE GARDEN.

351.

S. ROSA, (born 1615, died 1673).

CLASSICAL RUINS, on the borders of a lake, with figures.

Dutch, Flemish, and German Schools.

352.



LUCAS CRANACH, (School of Saxony, born 1470 ? died
 1553).

PORTRAIT OF JOHANN FREDERICH, Elector of Saxony,
 on a pale blue background; underneath the bust of the
 Elector is a long inscription in the German language; it is signed
 with the monogram of Cranach and dated 1532.

Panel. Height 8 in., width $5\frac{1}{4}$ in.

353.

LUCAS CRANACH.

A companion Picture to the preceding, also a Portrait of a Prince
 of the House of Saxony.

Cranach was an ardent Protestant; he was the personal friend of
 Luther and Melancthon and of the three Electors of Saxony, whom
 he served. He has left us numerous portraits of a similar character
 to the present, chiefly of eminent historical personages of the reformed
 religion.

Panel. Height 8 in., width $5\frac{1}{2}$ in.

354.

JAN DE MABUSE, (born in the latter part of the 15th century,
died 1532 ?)

PICTURE in three compartments, being the centre and two wings or "volets" of a circular-topped triptych. The centre subject represents the Adoration of the Magi; the volet on the left, the Virgin crowned, carrying the Infant Saviour, encircled by an oval aureole and standing on the crescent moon; the volet on the right represents the Pentecost. The centre picture is a most elaborate composition of many figures, the background being formed by fantastical architecture of Gothic or transitional character. The three kings form the most conspicuous figures; one of them, to the right, a negro in rich golden armour, holds out a nap; one in the middle, wearing a rich brocade dress with a dark green cape, kneels bareheaded before the Child, who stretches out His hand towards him; on the left, the third king wears a turban and a crimson gaberline, and holds in his hand a crystal orb surmounted by a golden spire or pinnacle. The Virgin in each of the compartments is habited in dark blue robes.

The exuberance of ornamental detail displayed in this beautiful work is very remarkable; the picture is moreover in the most perfect state of conservation, having retained its original very brilliant and powerful colour apparently without the slightest change. Although on a very much smaller scale, it is similar in style and equal in technical merit to the celebrated picture of the same subject, by Mabuse, at Castle Howard; it was brought to this country from Portugal for Mr. Farrer, having been obtained from the Collection of Count Palante, of Lisbon. (Exhibited at Manchester).

On panel. Height of centre panel 15 in., width 10 in.

355.

BERNARD VAN ORLEY, (born, at Brussels, 1471, died 1541).

THE VIRGIN AND CHILD. The Virgin seated, seen down to the knee, within an interior of fantastic semi-Gothic architecture, holds the Infant Saviour; the latter is naked and in a somewhat contorted attitude; an open window in the background discloses a mountainous country, with castles, villages, and a wide river, also a field with a peasant reaping corn. The Child has His hands full of cherries, and on a slab or architectural moulding in the foreground, to the right, is an apple.

This important picture is probably the original of a composition which appears to have been several times repeated by the painter; it is an admirable example of the early Italo-Flemish school, and

was undoubtedly painted under the influence of Leonardo da Vinci, whose technical characteristics are in many respects successfully imitated. In the brilliant forcible colour, light and shade, and extreme "finesse" of execution, this picture indeed may be directly compared with the highly finished pictures of Leonardo's Milanese period, whilst the somewhat overstrained attitudes of the figures, and the idealised architecture and landscape background, are evidently Gothic exaggerations of the Italian prototype. The picture is on panel, and is in the most perfect state of preservation. It was obtained from the Collection of the Earl of Chesterfield. (Exhibited at Manchester, and then attributed to Mabuse).

Bernard van Orley was one of the numerous Flemish artists who, more particularly rather later in the 16th century, pursued their studies in Italy. Van Orley is believed to have been a pupil of or assistant to Raffaele in Rome; he appears to have returned to Brussels before 1520, and was, during the rest of his life, painter to the Imperial or Vice-Regal Court.

Height 2 ft. $4\frac{1}{2}$ in., width 1 ft. $8\frac{1}{2}$ in.

356.

EARLY FLEMISH SCHOOL, ascribed to JOACHIM PATENIER, (born at

Dinant towards the end of the 15th century, died about 1548).

VIRGIN AND CHILD AND AN ANGEL, in a landscape.

An arched topped picture on panel, formerly the centre of a triptych.

Height 2 ft. 3 in., width 1 ft. 8 in.

357.

QUENTIN (OR JAN?) MATSYS, (beginning of the 16th century).

THE RENT DAY. From the Collection of Mr. Bailey of Hampton Court Palace.

On panel. Length 4 ft. $3\frac{1}{4}$ in., height 3 ft. $6\frac{1}{8}$ in.

358.

AFTER ALBERT DURER.

THE VIRGIN AND CHILD, in a landscape; in the background the Adoration of the Shepherds.

Height $13\frac{1}{4}$ in., width 10 in.

359.

HOLBEIN, (ascribed to).

PORTRAIT OF A GENTLEMAN.

On panel. Height 9 in., width 7 in.

360.

LUCAS VAN LEYDEN (ascribed to), (born 1494, died 1533).

SERIES OF TWELVE MINIATURE PICTURES, in the same frame, representing scenes of the Passion of our Saviour.

Painted on vellum. Height of each picture $6\frac{1}{2}$ in., width $4\frac{1}{2}$ in.

361.

DAVID TENIERS, (born, at Antwerp, 1610, died 1694).

THE FORTUNETELLERS, a grand landscape.

This important work of the earlier period of the master, displays a landscape of an Italian or perhaps ideal character. On the left are irregular rocks with water at their base, and a small cascade issuing from them; on the summit of the rocks is a castle with a conspicuous round tower; on another rocky hillock cloven by a ravine, over which is thrown a bridge, stands a stone cross, before which are two pilgrims, one kneeling in prayer, the other standing before it bareheaded with a staff in his hands. In the centre of the foreground is a more conspicuous group, it consists of a gipsy telling the fortunes of a man in a red cap, who holds out his hand to her, whilst a gipsy boy behind him is slyly picking his pocket; on the extreme right two gipsy crones, one of them suckling a child, and a little girl, are intently watching the robbery of the unwary man.

The works of Teniers are perhaps more generally known and appreciated than those of any other of the Flemish 17th century painters. The great number of his pictures produced during his long life has by no means detracted from their value, which, on the contrary, has gone on progressively increasing ever since his own time. The style and general characteristics of Teniers are too familiar to every one to need illustrating. His pictures in this collection are all excellent examples of their several classes of subjects.

Teniers appears to have been a man of high character and to have led a happy and prosperous life of unceasing occupation. He was held in great esteem by the highest in his native land, and, like Rubens and Vandyke, was evidently considered one of the nobles of art.

On canvas. Length 4 ft. 6 in., height 3 ft. 7 in.

362.

DAVID TENIERS.

A CORPS DE GARDE. In the centre, a boy carrying a red mantle advances towards a heap of armour, weapons, &c. amongst which a drum and a helmet with a lofty plume of red, blue, and white feathers are conspicuous; on the wall a musket and a sword, with its belt attached,

are hanging; on the right, more in the background, may be seen a company of soldiers seated round a table playing at cards, near a fireplace. Signed near the centre, at the bottom; "*D. Teniers, fec.*"

Brought to this country by Mr. Farrer. (Contributed to the Manchester Exhibition).

Painted on copper. Length 19 in., height 16 in.

363.

DAVID TENIERS.

THE CARD PLAYERS. Four peasants or artisans are playing at cards in a cottage or alehouse; two others are standing near a fireplace in the background.

The principal group consists of two players, with two others looking on. The one on the left has a cock's feather in his cap, and near him, on the floor, stands a large stoneware, pewter-mounted pitcher. The player on the right, probably a butcher or innkeeper, has a white linen cap, which hangs on the top of his chair; and one of the lookers on wears a red cap. A shallow arched niche in the wall may be noticed, in it stands a glass bowl, half filled with a brown liquid. Signed, in the right-hand lower corner, "*D. Teniers, f.*"

This beautiful picture is painted in the most spirited and vigorous style of the master, and was doubtless executed at the period of the fullest development of his talent. It is rich and brilliant in colour, equally remote from the cool and somewhat black tone of his earlier works, as from the pale silvery, and rather sketchy manner of his latter time. From the Collection of the Hungarian Count Schoenbrunn.

Painted on panel. Length 20½ in., height 15½ in.

364.

DAVID TENIERS.

LANDSCAPE AND FIGURES. On the left are two cottages backed with trees; a rising knoll occupies the centre of the foreground; three peasants, one resting on a stone, and the two others standing, are engaged in conversation; four other peasants are standing near the door of one of the cottages, probably an alehouse; at the opened door of which is seen a woman with a pitcher in her hand; in the foreground, on the extreme left, is a barrel. The picture is signed with the monogram of Teniers, on the stone on which the peasants are sitting.

Painted with the utmost sharpness and crispness of touch, in a clear and luminous tone.

On panel. Length 10½ in., height 7½ in.

365.

DAVID TENIERS.

A FLEMISH FARMYARD. Barns and farm buildings occupy a large portion of the left of the picture, and an open court-yard, in front of these, is bounded at the side by a moat or ditch, beyond which the distant landscape is visible. The figures and animals scattered over the foreground are as follows: in the centre are three cows, and nearer the front a flock of seven sheep and a goat; on the extreme left a woman is drawing water from a well, in an earthen pitcher, and at the same time talking to a boy; on the right a handsome milkmaid seated with her brass pail on her knee, with a cow standing near, is conversing with a young man, a shepherd, who is leaning on his staff. A brown and white spaniel stands on the right, and in the background, on the left, a farming man carrying a large pail is seen coming through an opened gate. Painted in the artist's clear "silvery" manner.

Described in Smith's Catalogue raisonné (Supplement, No. 8), then (1842) in the Collection of Mrs. West, having been exhibited in the British Gallery in 1832.

In 1774, this important picture was in the Collection of Count du Barry, and in 1782, in that of M. le Bœuf. It has been more than once engraved.

On copper. Length 3 ft. 2 in., height 2 ft. 3 in.

366.

DAVID TENIERS.

THE SKITTLE PLAYERS. On the right is a large cottage or ale-house, situated on the banks of a lake; in front of it are five boors playing at skittles, an old woman is coming out of the house door with a jug in her hand, and an old man is seen within, looking through the half-opened casement; adjoining the house is a lofty dark paling of wooden planks; on the left of the picture the lake, with wooded shelving banks stretches out into the distance, and on the same side stands a tall sign-post, detached dark against the sky, which displays a warm sunset effect, beautifully reflected in the water.

For the better identification of this picture, it may be noticed that the boor who is bowling, is in his shirt, and has a cock's feather in his hat; near him, relieved against the dark palings, another man, intently watching the game, has on a scarlet cap, and a purple or slate-coloured jerkin. It is signed on a stone or plank underneath the sign-post, on the left, "*D. Teniers, F.*" Described in Smith's Catalogue raisonné, (No. 427).

Panel. Length 2 ft. 1 in., height 1 ft. 4½ in.

367.

DAVID TENIERS.

THE SMOKER. Interior of a Dutch cabaret, a peasant in the foreground, seated lighting his pipe; on the right, a group of four peasants drinking near a fireplace. Signed, "*D. Teniers, f.*"

An example of the highest quality, of the most brilliant and sparkling execution.

Length $13\frac{1}{2}$ in., height 9 in.

368.

PHILIP WOUVERMANS, (born, at Haerlem, 1620, died 1668).

A COMBAT OF CAVALRY near a bridge in a mountainous country.

The principal action is seen on the crest of a hillock or rising ground on the right, where a deadly struggle is going on for the possession of a standard. The most conspicuous group is that of a trooper on horse-back shooting a dismounted soldier, who, together with his grey horse, is rolling on the ground. Nearer to the centre of the picture, a soldier in a buff coat, and wearing a steel headpiece, is drawing his sword in order to slay a wounded drummer, who is sprawling on his back, with his drum lying near him. On the left, more in the distance, a party of horse are riding towards the bridge, where a fight is still going on: the road on this side leads towards a lofty hill in the distance. An important early picture, painted with great precision and spirit, but somewhat tawny in tone, and less brilliant in colour than the works of his more mature period. Signed with the monogram of Wouvermans in the right-hand lower corner.

Little is known of the life of this admirable artist; judging, however, from the number of his works, elaborate and highly finished as they invariably are, it must have been one of continuous and unremitting application to his art. His peculiar talent can be best studied in the Dresden Gallery, which is enriched with a considerable proportion of his finest performances.

On panel. Length 2 ft. $3\frac{1}{2}$ in., height 1 ft. $6\frac{1}{2}$ in.

369.

WOUVERMANS.

A STAG HUNT. The scene of this animated composition is a wide river on the left, with a high rugged bank, from which, occupying a great portion of the centre of the picture, rises a picturesque clump of trees, with many bare branches. Two stags are running down the bank side into the river, pursued by the hounds, which are closing round them. On the right a huntsman in a scarlet coat is endeavouring to restrain his horse, which is galloping wildly down the bank: his hat

is blown away behind him. Advancing over the crest of the hilly bank appears a lady in yellow satin, also on horseback: she is followed by a page. On the left, in the shallow water, three huntsmen ride forward, one of whom is winding a horn. The opposite side of the river is bounded by distant mountains.

On canvas. Length 2 ft. 3 in., height 1 ft. 7 in.

370.

WOUVERMANS.

THE HALT AT THE GIPSEY'S CAMP. In the centre of the picture, a cavalier, in a red coat and jack-boots, leading by the hand a sorrel grey horse, holds out his hand to a swarthy gipsy woman, who is about to tell his fortune. A second woman, in a white coif and turban, with a child on her back, forms part of the group, which is completed by a dwarfish boy, with a grey rug wrapped round him, and wearing a sugar-loaf hat with broad brims: he holds out his hand as if begging. To the right is a second cavalier on a bay horse (seen foreshortened), with a musket, and a crimson plume in his hat; and underneath, on the same side, are two dogs lying down, yoked together. On the opposite side a crowd of gipsies, chiefly women, are grouped near a fire, on which a pot is boiling. In the extreme foreground, on the left, is a marshy pool, overhung by a willow and another straggling tree. A wide expanse of varied country forms the distance, and the sky is filled with grey rolling clouds.

An elaborate and highly-finished work of the best time and most refined "technique" of the master.

Length 16 in., height 14 in.

371.

WOUVERMANS.

THE HALT. A man dressed in a buff jacket and a wide-brimmed hat, standing with his back to the spectator, is holding by the bridle a grey horse, with a red saddle on its back; he is apparently talking to a man and a woman, who are sitting or reclining on the ground, on the extreme left of the picture, near a shed or low building trellised with vines, a small part of which only is seen: two dogs complete the group. The ground seems to be the summit of a hill or moor. The horizon is very low in the picture, and allows of a great expanse of grey cloudy sky overhead, against which the horse and man are in part boldly relieved.

This beautiful picture is painted in the most brilliant and spirited manner, in a clear silvery tone.

Panel. Length 13½ in., height 12 in.

372.

ADRIAN OSTADE, (born 1610, died 1685).

RUSTIC "MENAGE." Interior of a cottage, with figures. On the right an old woman, with a black shawl and a white linen cap, is seated, sewing. Opposite to her an old man, in a blue jerkin and a cap trimmed with fur, has a little black spaniel on his knees; his feet rest on a stool or chauffeurette. Behind these two figures, but in the background, stands a ragged rustic with a pewter flagon, which he raises to his lips, and looks into with a rueful expression of countenance. Behind the old woman is a pump; numerous utensils of domestic use, brooms, pitchers, pans, tubs, baskets, &c. are littered about the floor in picturesque confusion. The thatch hangs down picturesquely through the rafters in many places. The idea of the picture is apparently that of indoor occupation on a cold rainy afternoon.

Carefully painted with a firm and spirited touch, circa 1650-60.

Panel. Height $10\frac{1}{2}$ in., length 9 in. (Engraved).

373.

ADRIAN OSTADE.

THE SMOKER. A peasant or artisan seated in an alehouse filling his pipe. Before him is a table with pipes, tobacco, &c. The landlord stands near with a stoneware canette in his hand, and is apparently jocosely asking his customer to take another jug. In the background is a boarded partition, on which a paper or handbill is nailed, and a cloak is thrown over the top of it. The smoker wears a brown jerkin and a dull slate-grey cap, and the landlord is dressed in black, with a black felt sugarloaf hat. The figures are half-lengths. Signed, in the left-hand corner, "*A. V. Ostade.*"

A subdued low-toned little picture, but clear and brilliant in quality, and admirably truthful in expression.

Panel. Height $7\frac{1}{2}$ in., width $6\frac{1}{2}$ in.

374.

ADRIAN OSTADE.

PEASANTS DRINKING; composition of three figures.

A brilliant and spirited little picture of the finest quality.

Panel. Height $7\frac{1}{2}$ in., width $6\frac{1}{2}$ in.

375.

NICHOLAS BERGHEM, (born, at Haerlem, 1624, died 1683).

AN ITALIAN LANDSCAPE, with cattle and figures fording a stream. A wide plain, bounded by a range of flat-topped rocky hills, is intersected by a shallow winding stream, which, in the foreground of the

picture, widens out into a pool, washing the base of a mass of rocks, surmounted by trees and a long low-roofed building. The pool or basin in the foreground, branches out into two smaller streams, across the shallow beds of which stepping-stones are placed. The figures, which are a conspicuous feature in the picture, are a peasant woman with a dog, walking towards the spectator, and driving two cows, whilst a peasant on horseback, with a dog following him, and likewise driving three cows before him in the opposite direction, appears in the act of stopping to converse with the woman, who, from her animated expression, seems to be exchanging a friendly greeting with him. The woman, who is on the right of the composition, carries on her head a large wicker basket of linen, and a sack or bag under her arm.

This admirable picture is a singularly clear and lightsome example of the master. The distant hills and the sky, in which large masses of rolling clouds are floating in the pure liquid ultramarine of a bright summer's day, are quivering with light, whilst the rocks in the foreground, down which the slanting rays of the sun are cast, leaving their recesses in cool, quiet shadow, are no less admirably rendered. This picture is entirely free from that darkness of tint which time has induced in so many precious works of Berghem. It was evidently painted in the most careful period of the master, though not before he had attained to the maturity of his powers. The brilliant enamelled impasto, and consequent perfect preservation of the picture, are of themselves very noteworthy. Obtained from the Collection of Major Cunningham, of Somersetshire.

Like Teniers, Berghem was a most industrious and prolific artist, and in like manner the number of his admirable productions, by rendering them universally known, has also, at the same time, tended to augment their value.

On panel. Length 2 ft. $3\frac{1}{2}$ in., height 1 ft. $11\frac{1}{2}$ in.

376.

BERGHEM.

ITALIAN LANDSCAPE, with a baggage convoy being attacked by an enemy. The scene represents a mountain road in Italy, leading towards a ruined castle. The entire foreground is occupied by a convoy of soldiers accompanying a baggage waggon, drawn by four horses up the steep rocky road. At the head of the convoy, on the right, are two mounted trumpeters sounding the alarm, whilst on the extreme left the rear is being furiously attacked by the enemy. In the foreground are numerous fragments of classical sculpture, the bases of

marble columns, &c. overgrown with tall broad-leaved docks, thistles, &c. painted in the most truthful and elaborate manner. The composition, moreover, is intersected by the stems of two trees picturequely crossing each other, the decaying branches of one of which are festooned with vine tendrils. A mass of shapeless antique ruins flanks the road on the right, and the extreme foreground on the same side is formed by a pool of water overhung with rank weeds, amongst which butterflies and other insects are sporting.

Nothing can surpass the admirable vigour of style and technique displayed in this very important picture, which is of the later or fully-developed period of the master.

Purchased at Cardinal Fesch's sale in Rome, 23rd April, 1845.

On canvas. Length 4 ft. 6 in., height 3 ft.

377.

BERGHEM.

THE LIME-KILN; a winter piece. A frozen canal, or the fosse of a fortified town in Holland, is spanned by a bridge of one large circular arch. On the left of the spectator, on the bridge, is a gateway or bartizan, forming part of the town-wall; adjoining to it the wall is encumbered with a picturesque erection, projecting outwards, and carried on corbels. In the middle distance, seen through the arch, is a burning lime-kiln, emitting flames and a volume of thick rolling smoke, which ascends to the right and mingles in a picturesque mass with the dark leaden clouds of the wintry sky; near the kiln is a cottage. The foreground of the picture, formed by the frozen surface of the canal, is enriched with many elaborately detailed figures, horses, dogs, &c. The principal group is on the right of the spectator, and consists of two horses feeding from a trough or manger, with two men near them apparently in conversation. Towards the centre of the picture a boor or servant pushes a sledge, in which is a woman muffled up in a cloak; two spaniels are frisking around them. Under the bridge another man is pushing a sledge on the ice, laden with three casks, and on the left are three figures, two men and a woman, the latter washing linen in a hole made in the ice.

This beautiful picture is of the best time of the master; although very brilliant and forcible in colour, it is rather silvery than dark in effect. The composition is very animated, full of admirable truth of detail, and whilst admiring the consummate art displayed, it is impossible not to be vividly struck with the verisimilitude of the scene. It is painted on panel, in a clear and facile manner, with the utmost crispness

of touch. The impasto is thin and transparent, and, although highly finished and entirely removed from sketchiness, it is evident that it was "painted up" at once, with very little after working; the fine "enamel-like" surface and perfect preservation of the picture in general, being doubtless in great part owing to the unity of impasto thus obtained. Signed, in the right-hand lower corner, "*Berchem*." Noticed as follows in Smith's Catalogue, No. 244:—

"This excellent picture came from the Lockhorst Collection at Rotterdam, from whence it passed into the hands of — Kinnear, Esq. of Edinburgh, and is now on sale by Mr. Wright, of the same city, &c. &c." (1834).

On panel. Length 1 ft. 7 in., height 1 ft. 3 in.

378.

BERGHEM.

ITALIAN LANDSCAPE, with peasant women and cattle. The figures, which, as is usual with Berghem, form one of the most important features of the composition, are represented as placed on the slope of a hill, which descends from a tower or castle in the middle distance, perched on a high rock, the highest point of which is occupied by a conspicuous round tower. The castle is approached by a road winding along the bottom of a deep ravine betwixt high cliffs. The principal group of figures consists of an aged peasant woman on an ass, conversing with a young woman, who walks by her side. On the left hand a man is driving two cows, one of which turns round towards a dog which is barking at it.

Panel. Height 11 $\frac{1}{4}$ in., width 9 $\frac{1}{4}$ in.

379.

BERGHEM.

A GOAT'S HEAD. An admirable sketch in oil, on paper.

380.

JOHN WYNANTS and ADRIAN VANDEVELDE.

LANDSCAPE. In the foreground a road winding along a hill side. In the middle distance, towards the left, a chateau or convent, with two lofty trees and a flock of sheep near it; and in the foreground at the extreme left is the trunk of a large decayed tree. On the right is seen a reach of open country. A pool of water, at which a dog is drinking, is conspicuous in the centre; and on the extreme left a bare withered trunk of a tree grows out of the bank side. The principal figures and animals may be noted as follows:—A cavalier on a grey horse is riding up the

road, and a bare-legged mendicant is soliciting alms from him. Behind the cavalier are two attendants with guns or staves, and several dogs. On the bank on the right of the road is a shepherd with a flock of sheep. Signed, on the right, "*J. Wynants, 1664.*" From the Collection of Count Schoenbrunn of Hungary.

Painted on panel. Length 1 ft. 9 in., height 1 ft. 4 in.

381.

JAN WYNANTS, (born, at Haerlem, 1600, died 1677).

LANDSCAPE. The centre of the foreground is formed by a winding road with a narrow stream running beside it; on the right is a sloping hill or rising ground, crowned by a church or convent, and on the left is seen an open country with distant hills; there are two large trees in the centre of the picture, and the streamlet is crossed by two plank bridges with gates. By the roadside, on the right, a man is seated playing a pipe, and near him are a peasant woman with a boy and a dog walking down the road; on the extreme left, in the water, are two ducks. Various other minor figures and animals enliven the composition. The figures are by Wouvermans.

Painted on panel, and signed in the foreground, on the extreme right. Length 18½ in., height 15 in. Formerly in the Collection of the celebrated French composer Boeldieu, and more recently, in that of Mr. Clark, of Chifwick.

382.

JAN WYNANTS.

LANDSCAPE. A large cottage or farmhouse surrounded with trees. On the left, in the foreground, are two large decayed trunks of trees growing from a clump of thistles, docks, brambles, and other weeds; to the right is seen a stretch of open country with a church in the distance. In the centre of the composition a man is driving four cows down the road past the cottage, and more to the right a man in a red jacket, leaning against a boarded fence, is talking to a woman; near the cottage door is a woman with a tub, and lower down, in front, a brown-and-white spaniel may be noticed.

This very important and beautiful picture is painted in the master's best manner; nothing can exceed the admirably spirited and truthful execution, especially of the weeds and trees in the foreground. The figures are drawn and painted with great ability, and were probably introduced by some other eminent contemporary master. Signed, in the right-hand corner, "*J. Wynants.*" From the Collection of the Earl of Mornington.

Length 3 ft. 8 in., height 2 ft. 11 in.

383.

ADRIAN VANDEVELDE, (born 1639, died 1672).

SHEEP IN A MEADOW. The group consists of two white and a brown sheep, one of the former is browsing on a tall weed. A long fence, in the middle distance, divides the meadow from another field, in which three peasants are carting away corn in a waggon; on the extreme left are some sheaves still standing. The field is bounded by a wood; on the extreme right are two leafless trees crossing each other. Floating in the clear ultramarine sky is a mass of carefully modelled white cumulus cloud. Signed, in the left-hand lower corner, "*A. V. Velde, f. 1659.*"

Height 14 in., width 12 in.

384.

ADRIAN VANDEVELDE.

A DUTCH WINTER-PIECE, with figures. The scene appears to be laid on a dreary dark winter's afternoon, the snow lying thick on the ground. A footpath, extending from the foreground towards a wide frozen river, is traversed by several figures which, from their prominence and their animated action, form the principal features of the composition. On the left of the landscape, in front, is a cottage within an enclosure, and two large leafless trees; and on the distant bank of the frozen river stand a church and several houses, apparently the outskirts of a town.

The principal figure, represented as walking quickly along the pathway towards the spectator, is an old woman in a red gown with a black bodice and cloak and a blue apron, she is folding her cloak around her to screen herself from the snowballs, with which two young men, at some distance behind, are actively pelting her. In the centre of the picture, also on the footpath, a cavalier on horseback is being addressed by a man, who stands, cap in hand, carrying a basket and an axe, and who may be supposed to ask for a gratuity for breaking holes in the ice for water. A boy and a dog may also be noticed in the foreground, whilst the frozen surface of the river is enlivened by several small figures, a sledge drawn by a horse, &c. A beautiful picture of the best period of the master.

On canvas. Length $18\frac{1}{2}$ in., height $15\frac{1}{2}$ in.

385.

JACOB RUYSDAEL, (born, at Haerlem, about 1630, died 1681).

A WATERFALL. It is seen directly in front and is in two heights or falls; the surrounding country is very wild and mountainous. On the left rises a high conical rock, crowned by a castle with a lofty circular

tower; in the centre of the picture, growing in the middle distance, are five tall pine-trees, and on the right, above the fall, a hut or cottage with three small figures near it. Several pine-logs encumber the bed of the upper fall, and a heap of similar logs or poles are lying on the rocks on the right; the sky, filled with the usual grey cumulus clouds, is gloomy and lowering. Signed, on a rock in the right-hand lower corner, "*J. Ruysdael.*"

Height 4 ft. 1 in., width, 3 ft. 2½ in.

This important picture was brought to England, about 1745, by Col. Knight, of Tythexton, Glamorganshire, and was purchased from the Knight family in 1845.

Ruysdael's apparently uneventful life was passed in the incessant practice of his art; his exquisite works did not, in his own day, attain to so much celebrity as those of several of his contemporaries, who are now all but forgotten. Posterity, however, has done him ample justice, and especially in this country, where the works of no other painter of pure landscape are held in higher esteem. Ruysdael's works are less mannered or artificial than those of most of his great contemporaries; his pictures display the most literal and truthful rendering of nature, but are, nevertheless, always replete with an intense feeling or expression. Some of the great luminaries of modern landscape art may have surpassed him in diversity of range and in the technical qualities of painting, but it may be doubted if the works of any modern landscape painter are imbued with the same enduring charm.

386.

JACOB RUYSDAEL.

BLEACHING GROUNDS, near Haerlem. On the right is a stretch of flat meadow with linen spread out to bleach; it is bounded by a stream, flowing towards the foreground. In the centre of the picture towards the left, are high broken sandy banks, with a hollow road in front, in which is seen a cavalier on a brown horse, leading a white one, and accompanied by two dogs; a hut and a large tree are also conspicuous objects in the centre of the composition, and on the left is a peep of open country, with a large church and the spires and roofs of Haerlem in the distance.

Noticed in Smith's Catalogue raisonné, Supplement, No. 16. Smith attributes the figures in the picture to Wouvermans. Although evidently painted somewhat in the manner of Wouvermans, the writer is inclined to think they are the work of Ruysdael himself. Imported by Mr. Chaplin, 1840.

On panel. Length 2 ft. 5 in., height 1 ft. 8½ in.

387.

JACOB RUYSDAEL.

LANDSCAPE; the skirts of a wood or forest. In front is a marshy pond, in which rushes and yellow water-lilies are growing. In the centre of the picture the brown decayed trunk of an oak, the scattered branches of which are thinly clad in golden russet-tinted foliage, is a conspicuous feature of the composition; to the left of it, more in the background, a beech-tree is seen, its lighter stem and foliage detached, against a darker clump. Two ducks are swimming in the pond on the extreme left, and on the right is seen a glimpse of a more open country. The sky in this beautiful picture is somewhat warmer in tone and of more cheerful aspect than in most of Ruysdael's pictures. Signed, towards the right, "*J. Ruysdael.*"

From the Collection of Major Cunningham, of Somersetshire.

Width 2 ft. 5 in., height 1 ft. 11 in.

388.

ADAM PYNACKER, (born 1621, died 1673).

AN ITALIAN LANDSCAPE. A lake, or wide river, from the margin of which (on the right) rise lofty hills, richly clad with groves of trees, and on the left, in the distance, a range of lower gently sloping hills. In the front of the composition are three large barges filled with merchandise and figures, and a fourth is seen further on in the lake. Two tall trees intersect the picture near the centre; one of them is broken off in the middle, and the upper part is hanging down. The barge on the right contains a party of seven or eight figures, three of whom (two men and a woman) are seated drinking with a tankard on the table before them. The sky is crossed by horizontal bars or banks of cloud. The whole picture glows with the vivid light of a sunny evening, it is careful in execution, and perhaps somewhat timid in detail, being evidently an early work of the master; it is, however, entirely free from the blackness and heaviness in the shadows, which detract from so many of the later performances of this admirable artist. On a package on the barge near the centre of the picture is inscribed, in minute characters, "*A. Pynacker.*"

On panel. Length 19½ in., height 14½ in.

389.

ADAM PYNACKER.

This picture is described in Smith's Catalogue raisonné, Supplement, No. 9, as follows: "A man carrying a woman through a stream. This admirable work of the master is composed, on the right,

of a lofty mountain, which extends receding into the extreme distance ; clumps of trees, and bushes of various hues, adorn its broken acclivities, and a stream rolls foaming down its side into the valley, where it is crossed by a small bridge, over which are passing some travellers with their mules. The scene is further remarkable for an old gateway of stone, which abuts against the side of the mountain, over a road at its base. In the foreground is a peasant bearing a woman in his arms through a pool of water, in which are two goats butting each other. The appearance is that of a fine summer's evening.

Imported on joint account of Robert Hume and John Chaplin.

" In the possession (1842) of Mr. Chaplin, for sale, (from whom it was purchased by Mr. Napier). A repetition of this picture, of a similar size, is in the Bridgwater Collection."

On panel. Height 1 ft. 8 $\frac{1}{4}$ in., width 1 ft. 8 in.

390.

JAN STEEN, (born 1636, died 1689).

THE CHALLENGE. Peasants betting on a cock-fight, a composition of about twelve figures. The scene is laid in front of a village ale-house ; the principal group consists of two men and a woman, one of the men is seated on a bench or settle, on the left of the picture, with his wife near him, wearing a dress with a red boddice, she holds a duck on her knees, and has a basket of eggs by her side ; the husband is accosted by an old man wearing a steeple-crowned hat, who holds out his hand, which the other takes in a manner indicative of his being about to accept a bet ; two cocks are beginning to fight in the foreground, and several lookers-on are standing about, as if diverted at the scene.

This amusing composition is inimitably true in the character and expression of the various figures. Formerly in the Collection of the Comte de Vrieze, of Stockholm. Signed "*J. Steen*," in the right-hand lower corner.

On canvas. Height 3 ft. 6 in., width 2 ft. 10 in.

Jan Steen may be called the Hogarth of the 17th century. Although occasionally marred by vulgarity and bad taste, his pictures are always replete with character and truthful expression ; in his delineation of humorous subjects from common life he has never been excelled ; his well-known subjects indeed reflect the peculiar bias of his own temperament. Like George Morland in our own age, he seems to have been an inspired sot ; good humoured and well disposed, but utterly unable to resist a fatal propensity to intemperance and dissipation, which prematurely dwarfed and obscured his great genius.

391.

JAN STEEN.

A BURLESQUE SUBJECT. Children pretending to teach a cat to read ; a youth in a brown coat, with a droll expression of countenance, holds the cat towards the girl, who with one hand holds a book under the cat's nose, and has a birch rod uplifted in the other ; the girl is seated, she is dressed in a yellow silk frock ; on the left of the picture is a little boy with an apple, leaning on a table with a white cloth on it, and on which also are a pewter plate, spoon, and a pitcher ; in the background a young woman is seated.

On panel. Height 18 in., width 16 in.

392.

JAN STEEN.

Companion to the preceding picture. A girl is seated holding a kitten in her lap, and feeding it with a spoon, as if it were a baby ; the same boys are holding out a blue cloth to warm at a chafing dish ; as in the preceding example, the expression of the figures is not less truthful than amusing.

Smith's Catalogue raisonné, Nos. 203 and 204 : "These are admirably painted and abound in the genuine humour of nature. Now (1833) in the possession of H. Phillips, Esq."

393.

JAN STEEN.

THE DECLARATION. A village lawyer making love to the landlady of a cabaret. Composition of two figures in an arbour, a trellised summer-house ; a beautiful example of the earlier and finest time of the master ; full of humour and admirable truth of character.

On canvas. Height 14 in., width 11 in.

394.

JAN STEEN.

CHRIST DISPUTING WITH THE DOCTORS. Although somewhat larger, this picture corresponds in every other respect with the one noticed in Smith's Catalogue raisonné, No. 101. Smith's description is as follows : "Christ among the Doctors. The scene lies in the interior of a large hall, in which a great many learned dignitaries of the Jewish hierarchy are assembled. The president is seated in a marble chair, adorned with twisted columns, under which stands a table, covered with a rich carpet ; two doctors are sitting at each side of the table, and one is in front of it, with his back towards the spectator ; the Saviour stands near the

centre, and by his attitude, appears to be replying to his mother's inquiry, 'Why hast thou thus dealt with us?' The latter is habited in a blue mantle, and is in the act of taking her Son by the arm; Joseph stands on the further side of her, with his hat off; a large incense pot is seen in the foreground, and a book of the laws lies on the right." Size of Smith's picture, height 2 ft. 4 in., width 2 ft. 10 in.

Signed with the monogram of Jan Steen, in the left-hand lower corner.

On canvas. Length 3 ft. 4 in., height 2 ft. 8 in.

395.

VAN DER HEYDEN, (born 1637, died 1712).

VIEW OF A DUTCH CHATEAU. A canal forms the front of the picture. On the other side of it is a large brick building of contemporary (17th century) architecture; it has a pediment in the centre of the façade, and a small octagonal cupola rises in the middle of the roof. On the right may be seen a detached brick entrance-gateway, with a cavalier on horseback near it. On the left a small bridge appears to span the entrance to a branch canal, which forms a moat round the house. Several tall straggling elm-trees are scattered about the picture, prominently relieved against the blue sky.

This exquisitely truthful little work is obviously an actual view, rendered with all the accuracy of a photograph.

Panel. Length $10\frac{1}{4}$ in., height 7 in.

396.

VAN DER HEYDEN.

VIEW OF AN ANCIENT FORTIFIED CITY, with ruined walls. In the foreground, figures going out hawking. Signed, and dated 1665.

Panel. Width $21\frac{1}{2}$ in., height 16 in.

397.

P. DE HOOGE, (born about 1643).

INTERIOR OF A ROOM, with two cavaliers seated before a fireplace, and a young woman standing near them, pledging them in a glass of wine. The cavalier on the left has on a buff coat, with a cuirass over it, and on the back of his chair a scarlet and gold-laced coat is hanging. He holds his helmet, which is adorned with a plume of blue, red, and white ostrich feathers, on his knees. The other gentleman is in black; he has a long clay pipe in his hand. The lady wears a blue dress, tied with red bows, a white linen hood or wimple, and a white apron. Through an open door on the right is a glimpse of a street of a Dutch town.

This simple and natural subject, depicted with the usual charm of the master, is probably intended to represent a lady drinking to the success of her relatives, who are about to set out for the wars.

Height 2 ft. 7 in., width 2 ft. 2 in.

398.

P. DE HOOGE.

A FLEMISH INTERIOR, with cavaliers pledging each other. Composition of six figures.

A beautiful and important example of the master.

Canvas. Length 3 ft. 8 in., height 3 ft.

399.

GASPAR NETSCHER, (born 1636, died 1684).

PORTRAIT OF A GIRL of eight or nine years old, seated in a garden. The child is very handsome, and evidently high born. She is dressed in a simple but costly manner; her dress is white satin, with a blue scarf, lace cap trimmed with blue, and a necklace of pearls: her left hand rests on a bouquet or heap of roses. On the right of the picture is a sculptured stone flower vase, with a rose-tree in it, standing on a pedestal, on which is the signature of the master, "*G. Netscher, fecit, A.D. 1680.*"

This elegant and attractive little work is devoid of the usual formality of portraiture, and may be classed amongst the most precious cabinet pictures of the Dutch school.

On canvas. Height 21 in., width 16½ in.

400.

NETSCHER.

A LADY AT A WINDOW, feeding a parrot. A highly-finished example.

On panel. Height 13½ in., width 10¼ in.

401.

NETSCHER.

PORTRAIT OF SOPHIA, wife of King George I.

Canvas.

402.

NETSCHER, (born 1639? died 1684).

PORTRAIT OF A LADY, in a brown dress with red breast-knots. Painted on copper.

Height 6½ in., width 5 in.

403.

NETSCHER.

HALF-LENGTH PORTRAIT OF A YOUNG GIRL, in a garden, gathering roses.

Canvas. Height 19 in., width 15½ in.

404.

PAUL POTTER, (born 1625, died 1654).

STILL LIFE. A hare hanging up by a nail in a wall, near it a dish, or basin of red earthenware also suspended from a nail.

Painted on an octagonal panel. Height 10 in., width 8 in.

405.

PAUL POTTER.

A BULL AND TWO COWS, in a landscape. Signed, "*P. Potter, f.*"

Canvas. Length 2 ft. 6 in., width 2 ft. 1 in.

406.

REMBRANDT, (born 1606, died 1674).

HEAD OF A YOUNG MAN, with long flowing hair, wearing a large turban of dark coloured stuff, looped up with a string of pearls; he has on a vest in "plastron" of rich cloth of gold, and a cloak or cope fastened by a broad clasp set with a jewel. Signed, and dated 1642.

Height 2 ft. 10 in., width 2 ft. 6 in.

407.

REMBRANDT.

PORTRAIT OF A MAN about thirty-five years old, said to be the Burgomaster Six. Head only; he wears a black dress, large falling frill collar or ruff, and black slouch wide-brimmed hat.

Height 2 ft., width 1 ft. 8 in.

408.

REMBRANDT.

Companion Picture. Portrait of the wife of the previous personage; she wears a wide frill ruff, a pearl necklace and hairdrops, and has her hair brushed back and ornamented with a string of pearls.

From Lord Northwick's Collection.

Height 2 ft., width 1 ft. 8 in.

409.

JAN LINGELBACH, (born 1625, died 1687).

AN ITALIAN MERRYMAKING. Peasants dancing in front of an osteria or country inn, to the music of a bagpipe, guitar, triangle, &c; a composition of about thirty figures. To the left is a long table surrounded by various groups; a man with a drum and a pipe is standing on it, a bagpiper also is seated on it, near him. Signed, on the right, "*J. Lingelbach, fecit.*"

Length 3 ft. 4 in., height 2 ft. 10 in.

410.

JAN LINGELBACH.

Companion to the previous picture. A river or lake scene, with a team of horses towing a barge; in the foreground, on the right, a party of peasants drinking before a hut or cottage.

Width 3 ft. 4 in., height 2 ft. 10 in.

411.

SIMON DE VLIENER (born 1612), and WILLIAM VAN DE VELDE.

SEA PIECE, a fresh gale blowing. On the left is a fishing smack, with a small flag at the masthead, on which are the initials of Van de Velde, "W. V. V." On the opposite side a large three-decker appears to be heavily rolling, and a block-ship is seen moored in the distance. Numerous small craft are scudding before the wind; a low line of distant coast forms the horizon on the extreme left. The shipping in this excellent picture is painted by Van de Velde, who was originally a pupil of De Vliener, whilst the sea and sky are probably by the latter artist.

Canvas. Length 2 ft. 6 in., width 1 ft. 9 in.

412.

WILLIAM VAN DE VELDE, (born 1633, died 1707).

STORM AT SEA. An iron-bound coast (on the right of the picture) is lashed with the foaming waves, and a ship is on the point of driving on the rocks; another ship, with three-masts, is endeavouring to weather out the storm under bare poles; her crew have let down two anchors, and are seen filling the deck in wild commotion, some of them are busied taking in a sail. The sky is filled with rolling clouds of inky blackness, illumined by a burst of lurid light on the left. Signed with the initials of the artist, in the left-hand lower corner.

Canvas. Length 18½ in., height 13½ in.

413.

W. VAN DE VELDE.

SEA PIECE; a lugger and a boat in a stormy breeze.

A beautiful example of the fine time of the great master.

Length 16½ in., height 10 in.

414.

ALBERT CUYP, (born 1606, living in 1672).

GRAND SEA PIECE, a fresh breeze off the Dutch coast. On the left the principal object is a lugger or galliot crowded with figures, it has a large tricoloured flag at the stern and another at the masthead; near it, on the same side, is seen (stern foremost) a large three-masted ship,

apparently a man-of-war; and on the right, in the foreground, a boat full of sailors. The sky is filled with rolling tawny-grey clouds. From Mr. Pilgrim's Collection.

Length 5 ft. 4 in., height 3 ft. 9 in.

415.

LUDOLPH BACKHUYSON, (born 1631, died 1709).

VIEW WITHIN A DUTCH HARBOUR, looking seaward, a brisk breeze blowing. On the right is a large merchant-ship with her stern towards the land; she displays a tricoloured flag, on which is inscribed "Lud Back;" on the extreme left is a three-decker hulk at her moorings; and on the right, nearer the centre of the picture, another three-decker man-of-war, seen nearly stern on, in the act of firing a salute. In the background is the quay or pier, at the extremity of which stands a windmill, and near it a crowd of small craft at anchor. On the right, on the opposite side of the harbour is conspicuous a square house with a high tiled roof, and a few trees, with the foliage blowing about in the breeze, and also the mouth of a canal, into which a large barge or trackshuyt is entering. The principal object in the front of the composition, on the right, is a ferryboat with a latten sail, crowded with peasants, chiefly women, and on the extreme left is a fishing boat, with one man rowing. The clear blue sky is varied by a mass of rolling cumulus clouds.

Noticed in Smith's Catalogue raisonné, No. 147. There described as "a view on the river Y, embracing a portion of the dockyards at Amsterdam, represented under the appearance of a light breeze, &c. . . . Collection of the late Duc de Berri; exhibited at Messrs. Christie and Manson's for private sale, in 1834."

Canvas. Length 1 ft., width 1 ft. 5 in.

416.

VAN DER CAPELLA, (born about 1635).

A DUTCH WINTER SCENE. A frozen canal occupies the front of the picture; over it, near the centre of the composition, a drawbridge is thrown. On the right is a large hut or stable with a thatched roof, and several tall leafless trees; on the opposite bank, on the extreme left, stands a cottage backed by a wood. A barge with a mast lies in a little dock, running out of the canal on the same side; on the ice are ten figures, one of whom (on the left) is skating, and two others, more towards the centre, playing at hockey. The sky is filled with a dense mass of murky clouds. The picture is signed, in the right-hand lower corner, "*Capella*."

On panel. Width 16½ in., height 16 in.

417.

PHILIP DE KONING, (born 1619, died 1689).

A GRAND LANDSCAPE. A wide expanse of flat wooded country, with a canal, hamlets, and villages in the distance.

This fine picture is similar in its general features to several others of the master, it may be specially identified by observing that a carriage covered with crimson cloth, drawn by four horses, and a man on a white horse are to be seen on a road which skirts the canal.

On canvas. Length 5 ft. 6 in., height 4 ft.

418.

G. VAN AELST, (born 1620, died 1679).

A FRUIT PIECE. On a slab, covered with a dark red velvet tablecloth, stands a large green glass goblet or beaker; near it is a silver salver, containing four peaches and some chestnuts, and on the right a rich cluster of green and black grapes, with leaves and tendrils; three butterflies may be noticed in different parts of the picture. Signed, in yellow, on the edge of the tablecloth, on the left, in beautifully written cursive characters, "*Guill^me Van Aelst, 1659.*"

From the Collection of Francois Xavier de Burtin.

This beautiful picture is the most important known work of Van Aelst; it is described at length by its former possessor in his well-known work (*De Burtin, "Sur les Connaissances nécessaires aux Amateurs de Tableaux, &c. Liège, 1846,"*) "En un mot on peut dire sans exagération que non seulement ce morceau est le chef d'œuvre par excellence de Van Aelst, mais qu'aussi l'on trouvera difficilement parmi les productions les plus admirées de Van Huysum, un tableau qui puisse en supporter la comparaison, soit pour le précieux fini, soit pour la vérité magique." (*Op. cit. pp. 377, 378.*)

Height 2 ft. 8 in., width 2 ft. 2½ in.

419.

JAN VAN HUYSUM, (born 1682, died 1729).

FLOWERS AND FRUIT. A vase containing a beautiful bouquet of flowers, stands on a marble slab, on which also, at the foot of the vase, is a group of peaches and grapes; a carnation lies obliquely across the fruit. In the centre, forming the high light of the bouquet, a cabbage rose is conspicuous; amongst the other flowers may be noted tulips, auriculas, irises, hollyhocks, poppies, French maryolds, &c. This very important work of Van Huysum may be further distinguished from others of the same class, by noticing a prominent striped tulip in the centre of the group, above a rose, with a small insect on it; a red

butterfly is also to be seen near the bunch of grapes, at the lower part of the composition, towards the right. Signed on the edge of the slab, on the right, in carefully-written cursive characters, "*Jan van Hüysum, fecit.*"

Brought to this country by Mr. Farrer.

On panel. Height 2 ft. 6 in., width 2 ft.

420.

JAN VAN OS, (born 1744, died 1808).

FRUIT AND FLOWERS. An elaborate group of fruit and flowers, piled around the foot of a marble or bronze vase, on which is sculptured a bacchanalian group of children. A statue of Venus, on a pedestal, is seen in the background. The picture may be identified by noting a group of three peaches in the high light. On the left-hand side, towards the bottom, is a large bunch of blue grapes, and on the right, in a similar position, a branch of plum-tree with crimson fruit. Signed at the bottom, near the centre, "*J. van Os, fecit.*"

The three flower pieces, Nos. 362, 363, and 364, are of nearly the same dimensions; they are all in the most perfect state of conservation, and are masterpieces of their respective authors; as a collective series they form an admirable and most precious monument of Dutch 17th century art.

Brought to this country by Mr. Farrer.

On panel. Height 2 ft. 6 in., width 2 ft.

421.

JAN WEENIX, (born 1644, died 1719).

FLOWER PIECE. An elaborate group of roses, poppies, nasturtiums, sunflowers, &c. In the right-hand lower corner, a large red peony is conspicuous, and the picture may be further identified by noting a white butterfly on the opposite side. Signed, "*J. Weenix, f. 1691,*" in the right-hand lower corner.

Canvas. Height 2 ft. 10 in., width 2 ft. 3 in.

422.

JAN WEENIX.

PORTRAITS OF THREE CHILDREN. A boy of twelve or thirteen, and two younger girls; they are grouped on a garden terrace; near them are a dog, a parrot, and a monkey, and also a basket of fruit and flowers.

Canvas. Height 5 ft., width 4 ft. 6 in.

423.

ANTOINE VANDYCK, (born 1599, died 1641).

PORTRAIT OF HENRIETTA MARIA, QUEEN OF CHARLES I. A half-length, in a standing pose. The Queen is simply dressed in black satin, with linen sleeves or ruffles; her arms, which are bare nearly up to the elbow, are folded across her waist, and in her right hand she holds two red roses. In the background, to the right, is a red curtain.

This and the following picture were formerly in the Collection of the Earl of Chesterfield.

Canvas. Height 3 ft. 5 in., width 2 ft. 9 in.

424.

OLD STONE, (died 1653).

An excellent copy of the preceding picture.

425.

VANDYCK

A WOMAN EMBROIDERING BY LAMPLIGHT; a spirited sketch in grisaille.

Width 11 in., height 9 in.

426.

VANDYCK.

THE VIRGIN AND CHILD AND A FEMALE SAINT.

From the Collection of Mr. Bailey, of Hampton Court Palace.

Panel Height 3 ft. 2 in., width 2 ft. 8 in.

427.

VANDYCK.

CHARITY. An Allegorical group; a female with three children.

A beautiful gallery picture.

428.

VANDYCK.

THE ASSUMPTION OF ST. CATHERINE. In the lower part, portrait-figures of the Archduke Albert and the Archduchess Isabella Clara Eugenia, Governors of the Netherlands. A beautiful sketch in grisaille for a large altar-piece.

Height 2 ft., width 1 ft. 6 in.

429.

CORNELIUS JANSSENS, (born 1590, died 1665).

PORTRAIT OF A GENTLEMAN IN ARMOUR (head size); said to be the Marquis of Montrose.

On canvas. Height 2 ft. 6 in., width 2 ft. 2 in.

430.

JANSSENS.

PORTRAIT OF A LADY, doubtless the wife of the preceding personage.

Canvas. Height 2 ft. 6 in., width 2 ft. 2 in.

431.

BARTHOLOMEW VAN DER HELST, (born 1613, died 1670).

PORTRAIT OF A DUTCH GENTLEMAN; said to be Admiral de Ruyter. A standing half-length figure in a black satin dress; he holds his gloves in his left hand, and a hat with a gold band in his right. In the background are distant mountains, and a brilliant blue sky, with clouds. The upper part of the figure is forcibly relieved against the sky. Signed, and dated 1648.

On canvas. Height about 3 ft. 6 in., width about 2 ft. 8 in.

432.

NICOLAS MAES, (born 1632, died 1693).

PORTRAIT OF A DUTCH GENTLEMAN, half-length.

Canvas. Height 3 ft. 5 in., width 2 ft. 11 in.

433.

EGLON VAN DER NEER, (born 1643, died 1703).

A classical subject, from the Myth of Medusa.

Height 2 ft. 1 in., width 1 ft. 8 in.

434.

NICOLAS MAES.

AN OLD WOMAN EATING FROM A PORRINGER.

Panel. Height 9 in., width 7 in.

435.

NICOLAS MAES.

PORTRAIT OF A DUTCH GENTLEMAN.

Canvas.

436.

PETER NEEFS, (died 1651?).

INTERIOR OF A CATHEDRAL. Signed, "*P. Neefs*, 1631."On panel. Height 10 $\frac{1}{4}$ in., width 14 $\frac{1}{4}$ in.

437.

ANDREW BOTH, (died 1645).

ITALIAN PEASANTS, at a wine-stall in the Campo Vaccino, or forum, of Rome. Composition of fourteen figures, in the style of Bamboccio. On the right, the principal group surrounds a stall or booth, where a man is serving out wine to his customers from a large flask, in the extreme

foreground. On the same side are two men quarrelling, and on the left, a group of three men with an ass. In the background various ruined edifices are seen; amongst them may be distinguished the temple of Antoninus and Faustina and the Colosseum. The effect is that of a funny Italian evening.

On canvas. Length 2 ft. 8 in., height 2 ft. $1\frac{1}{2}$ in.

438.

J. BOTH, (born 1610, died 1650), with figures by POLEMBERG.

AN ITALIAN LANDSCAPE, with figures bathing.

Length $14\frac{1}{2}$ in., height 11 in.

439.

ADRIAN VAN DER WERFF, (born 1659, died 1722).

SAMSON AND DALILAH. A highly-finished picture. Signed, on the right-hand lower corner, "*V. Werff, fec. 1717.*"

Panel. Height 2 ft. 2 in., width 1 ft. 8 in.

440.

FRANCOIS MIERIS, (born 1635, died 1681).

A SOLDIER IN A CUIRASS, seated at a table, a pipe in his hand, and a flagon standing near.

From Admiral Bligh's Collection, and formerly in that of Sir Robert Strange.

Panel. Height 9 in., width $7\frac{1}{2}$ in.

441.

WILLIAM VAN MIERIS, (born 1662, died 1747).

INTERIOR OF A KITCHEN, with figures. The composition is represented as seen through a window or open stone arcade, and the figures are half lengths. A countryman or man-servant is delivering a basket of fish, fowls, ducks, a cabbage, &c. to a cook or housekeeper. In the background, the furniture and various culinary utensils are detailed in the most elaborate manner. Conspicuous on the left may be noticed a string of onions hanging against the wall. Signed, on the right-hand upper corner, "*W. Mieris, fecit, A.D. 1736.*"

Panel. Height 16 in., width $13\frac{1}{2}$ in.

442.

WILLIAM VAN MIERIS.

A GROCER'S SHOP; companion to the previous composition. The interior is seen, as before, through an oval-arched window or stone framework, in the lower part of which, under the fill, is a bas-relief of Cupids playing. The figures in the shop are an old woman selling red

herrings to a man, who is selecting them from a basketful which he holds in his hand. In the foreground are a cask full of dried peas, a cask of prunes, and a basket of figs. Scales and weights are lying on the counter, and in the background may be seen the shelves and varied contents of the shop, painted in the most minute and highly-finished manner. Signed, in the upper left-hand corner, "*W. Mieris, fecit, A.D. 1744.*"

The earlier of these pictures is the more highly-finished, the later one freer in execution, richer in colour, and more luminous in effect; both are of the highest quality of the master.

They were brought to England by Mr. Niewenhüys.

On panel. Same size as the previous picture.

443.

JAN HACKAERT, (born 1635).

A STAG-HUNT. The stag is being brought to bay by dogs in a pool or river, in the midst of a wood of tall straggling elm-trees. Two horsemen and a lady are riding forward, and two "piqueurs" on foot are running into the water after the dogs.

A clear and brilliant example of the master.

Height 2 ft., width 1 ft. 6 in.

444.

JAN HACKAERT.

AN ITALIAN LANDSCAPE, with a brilliant sunset effect. Peasants with asses in the foreground to the right.

Canvas. Length 3 ft. 5 in., height 2 ft. 5 in.

445.

GERBRANT VAN DER EECKHOUT, (born 1621, died 1674).

AN ALLEGORICAL FIGURE OF POMONA, in a garden, surrounded by fruit, &c.

Length 6 ft. 3 in., height 4 ft. 9 in.

446.

G. VAN DER EECKHOUT.

A FAMILY PORTRAIT GROUP, of four children playing with a goat; an important and brilliantly-coloured gallery work of the master.

447.

JAN VICTOOR, (died about 1670?).

THE ANGEL APPEARING TO HAGAR AND ISHMAEL IN THE WILDERNESS. A large gallery picture, arched or circular at the top. From the Collection of Mr. King, of Clifton.

Canvas. Height 6 ft. 4 in., width 4 ft. 1 in.

448.

W. ROMEYN (lived during the second half of the 17th century).

AN ITALIAN LANDSCAPE, with cattle and peasant women with asses. A composition in the manner of Berghem.

Length 19 in., height 14½ in.

449.

MOLINAER (second half of the 17th century).

A DUTCH WINTER PIECE. The frozen fosse of a fortified town, with numerous figures skating, sledging, &c. The most conspicuous object is a sledge drawn by a white horse. Signed in the left-hand lower corner.

Panel. Length 3 ft. 6 in., height 2 ft. 4 in.

450.

MICHAEL VAN MUSSCHER, (born 1645, died 1705).

A HUCKSTER WOMAN, wheeling a barrow of vegetables. The background, very elaborately painted, represents a street in Amsterdam, full of shops. In the distance, on the right, is seen one of the city gates, with a steeple rising over it. Besides the principal figure is a group, on the left, of a boy blowing a bladder, two little girls, and a brown and white spaniel dog; in the distance are numerous small figures. Signed, on the side of the wheelbarrow, "*M. V. Musscher, 1668.*"

Canvas. Height 2 ft. 10 in., width 2 ft. 5 in.

451.

VAN MUSSCHER.

INTERIOR OF A ROOM, diversified by many elaborately-painted accessories, with a Dutch lady seated near a window, giving a piece of money to a maid-servant, who has a tin pail hanging on her arm. Signed, on the window sill, on the left, "*M. V. Musscher, Pinx'. 1669.*"

This and the preceding specimen were probably originally intended as companion pictures, they are important and beautiful works of this rare master, in the finest possible state of conservation.

Canvas. Height 2 ft. 10 in., width 2 ft. 5 in.

452.

GERARD DOUW, (born 1613, died 1674).

A SURGEON DRESSING A WOUND on a peasant's face. Composition of four figures in a Dutch interior.

Panel. Length 1 ft. 10 in., height 1 ft. 5 in.

453.

BALTHASAR DENNER, (born 1685, died 1747).

HEAD OF AN OLD MAN.

Height 21 in., width 17 in.

454.

DENNER.

HALF-LENGTH FIGURE OF AN OLD BEARDED MAN, with a book ; in the background a landscape is seen through an opening on the left.

Canvas. Height 18 in., width $13\frac{1}{2}$ in.

455.

DENNER.

HEAD OF ST. PETER REPENTANT.

Panel. Height $8\frac{1}{2}$ in., width 7 in.

456.

JAN ADRIAN VAN STAVEREN, (circa 1660-1700).

HEAD, or three-quarter bust, of an aged man, with a book in his hand and a gold chain round his neck, called "Galileo."

On panel. Height 14 in., width 12 in.

457.

VAN BUSSCHER.

AN INTERIOR, with a servant girl peeling apples. Signed, "*C. Buffcher, fecit, 1661.*"

On panel. Height 2 ft. 3 in., width 1 ft. 10 in.

458.

MOUCHERON, (born 1633, died 1686).

A GRAND CLASSICAL LANDSCAPE, with figures.

Canvas.

459.

FLEMISH SCHOOL.

HAGAR AND ISHMAEL.

A grand gallery picture.

Canvas.

460

VAN DER TEMPEL, (born 1618, died 1672).

PORTRAIT OF A DUTCH LADY, holding a fan in her hand.

Canvas.

461.

J. VAN DER MEER, (born 1665, died 1688).

A GRAND CLASSICAL WOODY LANDSCAPE, with many figures and cattle.

Canvas.

462.

GASPAR DE CRAYER, (born 1582, died 1699).

THE INFANT SAVIOUR. St. John and the Lamb, with Joseph bending over them in adoration. A fine gallery picture. Described in Smith's Catalogue, and attributed to Rubens. This picture was formerly in the Collection of the Right Hon. Spencer Percival, Prime Minister.

Canvas.

463.

GERARD BERKHEYDEN, (born 1645, died 1693).

INTERIOR OF A DUTCH CHURCH, a sermon being preached to a numerous congregation.

An admirable and most truthful example.

Panel. Height 2 ft., width 1 ft. 3 in.

464.

VAN DER MEULEN, (born 1634, died 1690).

THE SIEGE OF A CITY, in the Netherlands; Louis XIV. and his Staff in the foreground.

Canvas. Length 2 ft. 7 in., height 2 ft.

465.

ISAAC OSTADE, (born 1617, died 1654?).

DUTCH LANDSCAPE, with a mill.

Panel. Length 2 ft. 1 in., height 1 ft. 2 in.

466.

DIETRICH, (born 1712, died towards the latter part of the century).

HEAD OF A JEW RABBI, in the manner of Rembrandt. Signed, and dated 1741.

467, 468.

BESSCHEY, (born 1739, died 1799).

CUPIDS AT PLAY. A pair.

Panel. Length 11 in., height 9 in.

469.

ADRIAN BROUWER, (born 1608, died 1640).

DUTCH PEASANTS DRINKING IN A CABARET.

Panel. Length 9 in., height 7½ in.

470.

RUBENS.

PORTRAIT OF HIS SECOND WIFE, HELENA FORMAN, AND HIS TWO CHILDREN.

471.

RUBENS.

THE CORONATION OF THE VIRGIN. An exquisite sketch in colours for the large altar-piece, now in the Gallery at Brussels.

From the Collection of Cardinal Fesch, and latterly of Cardinal de Pietro, in Rome, from whom it was obtained in 1860.

Height 2 ft. 1 in., width 1 ft. 4 in.

472.

RUBENS.

HOLY FAMILY. Composition of five figures: the Virgin seated holds the Infant Saviour on her lap; the infant St. John standing at her knee on the left, presents a goldfinch led by a string, which the Saviour holds betwixt the forefinger and thumb of his left hand; St. Elizabeth, represented as an aged matron, stands or kneels behind St. John; and in the background, Joseph, leaning forward, with his left hand resting against the trunk of a tree, contemplates the group. The scene passes within a garden; an arcade of trellised foliage, through which the sky is seen, forming the background. The figures are three-quarter size, *i.e.* seen down to the knees.

This picture has been engraved by Bolswert, the beautiful print being one of his most popular works. The composition is described in Smith's "Catalogue raisonné," under the No. 950 (vol. ii. p. 281), evidently from the print only, the whereabouts of the picture itself being at the period of the publication of the work apparently unknown; at a later period, however, the present picture came into the possession of the Messrs. Smith, and it was acquired from them by Lord Northwick. A replica exists in the public Museum at Cologne, having been purchased at the price of 5000 thalers (about 750*l.*), at the sale of the Collection of M. Weyer of Cologne, in 1862. This last-named picture, which for many years had enjoyed great local celebrity, had previously to the sale been sold by M. Weyer for a much higher sum, but was returned again to him; and its purchase afterwards by the city of Cologne, at the sale, was much debated by connoisseurs from all parts of Europe; and it was then, and has since been unanimously pronounced, a copy or school repetition. Although precisely the same in composition and in general scheme of light and shade and colour, the two pictures are very dissimilar in aspect. The Cologne picture being comparatively pale and chalky in colour, and in every part betraying the careful yet somewhat feeble handiwork of a scholar. It is completely eclipsed by the vivid and luminous colouring and brilliant execution of the present example,

which has, moreover, the advantage of being in the most perfect state of conservation, which is not the case with the Cologne picture. No other repetitions are known to exist.

On canvas. Height 4 ft. 1 in., width 3 ft. 8 in.

473.

RUBENS.

THE HOLY FAMILY WITH ST. JOHN.

474.

ADAM ELSHEIMER, (born 1574, died 1620).

THE LAST SUPPER.

Painted on copper. Length 4 in., height 3 in.

475.

OMMEGANCK, (born 1755, died 1826).

A MOUNTAINOUS LANDSCAPE, with cows, goats, and sheep in a meadow on the borders of a lake. A shepherd and shepherds in the left-hand corner. Signed, "*B. P. Ommeganck, f. 1781.*"

An exquisite specimen of the master.

On panel. Length 2 ft., height 1 ft. 6 in.

476.

OMMEGANCK.

SHEEP IN A MEADOW, brilliant effect of evening sunlight.

A beautiful specimen.

Length 17 in., height 15 in.

477.

K. DU JARDIN (ascribed to).

AN ITALIAN LANDSCAPE, cattle watering at a pool; a peasant woman and a child on the right.

Panel. Width 20 in., height 14½ in.

478.

DIRK STOOP, (born about 1612, died about 1686).

LANDSCAPE, an inn or posada in a mountainous district, with a traveller baiting his horse.

A brilliant specimen of this rare master.

Canvas. Length 2 ft. 1 in., height 1 ft. 10 in.

479.

VAN DER NEER, (born 1619? died 1683?).

RIVER VIEW BY MOONLIGHT.

Length 13½ in., height 8½ in.

471.

RUBENS.

THE LADY IN THE VIRGIN. An exquisite sketch in colour of the Virgin and Child, now in the Gallery at Brussels.

From the Collection of Cardinal Fesch, and latterly of Cardinal de Richelieu, from whom it was obtained in 1860.

Height 1 ft. 10 in. Width 1 ft. 4 in.

472.

RUBENS.

THE SAVING OF THE VIRGIN. Composition of five figures: the Virgin seated on the ground, holding the infant St. John on her lap; the infant St. John standing at her feet, holding a goldfinch led by a string, which the Saviour holds in the forefinger and thumb of his left hand; St. Elizabeth, kneeling behind St. John; and the Saviour, leaning forward, with his left hand resting against the trunk of a tree, contemplates the group. The scene passes under a garden, an arcade of trellised foliage, through which the sky is visible in the background. The figures are three-quarter size, i.e. about 1 ft. 10 in. high.

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480.

TERBURG, (born 1608, died 1681).

A FLEMISH LADY, with her maid, at her toilette.

Canvas. Height 18 in., width $14\frac{1}{2}$ in.

481.

JAN SIEBRECHTS, (born at Antwerp, 1625; died in London, 1703).

A GRAND GALLERY LANDSCAPE. The scene is laid in the woody environs of a Dutch town; the fosse and grassy ramparts of which may be seen through the trees on the right; the centre of the composition is occupied by a hollow road, which forms a shallow watercourse, with a raised pathway by its side, fringed on each side by a copse of tall straggling trees; a waggon or cart, and a gentleman's carriage are being driven along through the water, and numerous figures enliven the foreground. On the left is a meadow bordered by trees, with cattle grazing.

A chef-d'œuvre of this little-known but excellent Flemish master; in admirable truth to nature, and in the technical qualities of art, it yields but little to the works of Hobbima, whose characteristic peculiarities it directly recalls. Pictures of Siebrechts (all greatly inferior to the present example) may be seen in the public galleries of The Hague, Brussels, and Lille.

Length 7 ft. 9 in., height 5 ft. 5 in.

482.

CUYP (ascribed to).

COWS AND SHEEP IN A MEADOW, a woman milking.

483.

SCHOOL OF REMBRANDT.

CHRIST DISPUTING WITH THE DOCTORS.

Panel. Length 2 ft. 7 in., height 2 ft.

484.

MYTENS.

PORTRAIT OF A GENTLEMAN, with a pointed beard and moustache, wearing a falling ruff.

485.

FLEMISH SCHOOL.

A WINTER PIECE, with a man and woman skating on a frozen canal; boats in the foreground.

Height 2 ft. 1 in., width $14\frac{1}{2}$ in.

486.

FLEMISH SCHOOL.

AMORINI PLAYING AT BALL.

487.

HONDECOOTER, (born 1636, died 1695).

POULTRY. A cock and hens, a turkey cock, and a young goat.

488.

ZORG (Henry Martin Rokes), (born 1621, died 1682).

A MARKET SCENE IN AMSTERDAM. The foreground is filled with a busy composition of numerous figures; on the right is conspicuous an old woman at her stall selling vegetables, and on the left may be noticed a man stooping down with a basket of fish, whilst a tray of haddocks and a number of other fish lie on the stones near it. In the background is a canal filled with shipping and bordered by houses.

This beautiful picture is one of the finest known works of Zorg; the fish, vegetables, and similar accessories in particular being executed with a truth of representation, delicacy and vivacity of touch, truly remarkable.

On panel. Length 2 ft. 1 in., height 1 ft. 5 in.

489.

GERARD HONTHORST, (born 1592, died 1660).

THE VIOLIN PLAYER.

490.

ROSA DI TIVOLI, (born 1655, died 1705).

CATTLE IN A LANDSCAPE.

491.

VAN EKELS, (born 1722, died 1781).

VIEW OF A PLACE, AND A CHURCH, in a Dutch town.

492, 493.

DUTCH SCHOOL.

A PAIR OF SMALL OVAL LANDSCAPES IN MINIATURE; a Dutch skating scene and a moonlight piece.

French and Spanish Schools, &c.

494.

LAUDE LORRAINE, (born 1600, died 1682).

CLASSICAL LANDSCAPE, and figures.

Canvas.



495.

LE NAIN, (died about 1648).

THE FORGE.

Panel. Height 10 in., width 8½ in.

496.

DE L'ORME, (circa 1660).

CLASSICAL LANDSCAPE, and figures.

Canvas.

497.

LARGILLIÈRE, (born 1656, died 1746).

PORTRAIT OF MARY OF MODENA, Queen of James II, with her son, the Old Chevalier, and his sister.

An interesting and important contemporary picture, doubtless painted at St. Germain.

Canvas.

498, 499.

J. VERNET, (born 1712, died 1789).

PAIR OF SMALL SEA PIECES. A sea-port in a calm, and a storm.

Length 10 in., height 7 in.

500.

J. VERNET.

ITALIAN LANDSCAPE, with a waterfall and with figures fishing.

Canvas. Height 18 in., width 14 in.

501.

CARL VAN LOO, (born 1705, died 1765).

A NYMPH, with children, in a landscape.

502.

CARL VAN LOO.

The Companion Picture, a similar subject.

503, 504.

DE TROY, (born 1645, died 1730).

PAIR OF OVAL "SOPRA PORTE." Allegorical figures, females and amorini, (representing architecture and rhetoric).

505.

FRANCOIS MILÉ, (born 1644, died 1680).

LANDSCAPE, with the story of Cephalus and Procris.

Canvas. Length 2 ft. 10 in., height 1 ft. 6 in.

506.

GRIMOUX.

HEAD OF A LADY, with a feather in her hair, and wearing a ruff.

Height 1 ft. 10 in., width 1 ft. 6 in.

507, 508.

PATEL (born 1648, died 1705).

A PAIR OF LANDSCAPES, with ruins and classical figures.

509.

GREUZE, (born 1726, died 1805).

A LADY, (the artist's niece,) painting in a studio.

Length 2 ft. 1 in., height 19 in.

510, 511.

FRENCH SCHOOL.

A PAIR OF SMALL OVAL CLASSICAL LANDSCAPES.

512.

EARLY SPANISH, (SCHOOL OF VALENCIA).

HEADS OF OUR SAVIOUR, ST. PEDRO, AND ST. JUAN. An interesting work by the painter or painters of the famous "retablo" of the Cathedral at Valencia; either Pablo Aregio, or Francesco de Napoli.

Painted circa 1520.

513.

EARLY SPANISH SCHOOL.

THE ENTOMBMENT.

514.

MURILLO, (born 1618, died 1685).

SPANISH PEASANT BOYS.

From the Collection of the Margrave of Anspach.

Canvas.

515.

MURILLO.

SPANISH PEASANT BOYS.

The Companion picture. From the same Collection.

Canvas.

516.

MURILLO.

THE VIRGIN OF THE IMMACULATE CONCEPTION WITH INFANT ANGELS.

From Major-General Mead's Collection, Consul-General in Spain.

517.

MURILLO.

THE VIRGIN AS THE GOOD SHEPHERDESS.

From Major-General Mead's Collection.

518.

HOGARTH, (born 1697, died 1764).

PORTRAIT OF GARRICK AND A FRIEND, in a landscape.

519.

HOGARTH.

PORTRAIT OF HIS WIFE, in a white satin dress.

539.

B. C. KOEKKOEK, 1858.

LANDSCAPE, a forest scene. Morning effect.

Length 3 ft., height 2 ft. 1 in.

540.

B. C. KOEKKOEK, 1858.

A WOODY LANDSCAPE, with the setting sun.

Companion to the previous picture.

Length 3 ft., height 3 ft. 1 in.

541.

O'CONNOR.

LANDSCAPE; the mountain and glen of the Oaks near Dublin, effect of stormy sky.

Length 2 ft. 10 in., height 2 ft. 3 in.

542.

CRESWICK, R.A.

A VIEW ON THE COAST OF ENGLAND.

543.

H. P. PARKER.

SMUGGLERS FIGHTING ON THE DECK OF THEIR VESSEL. (Engraved.)

544.

PARKER.

LOOKING OUT.

545.

PRENTICE.

THE RETURN OF THE PRODIGAL SON. (Engraved.)

546.

F. R. PRENTICE.

A RIVER SCENE. Drawing in water-colours.

547.

S. W. BUSS.

"THE MONOPOLIST." (Engraved.)

548.

W. DUFFIELD.

A FRUIT PIECE. Painted for Mr. Napier.

549.

W. DUFFIELD.

FRUIT AND DEAD GAME. The companion picture.

550.

H. M'CULLOCH.

TREES BY MOONLIGHT, in the Duke of Hamilton's forest at Cadzow.

551.

H. M'CULLOCH, R.S.A.

HIGHLAND MOORLAND SCENERY ; a grand landscape.

552.

P. VAN SCHENDEL.

CHRIST AND THE TWO DISCIPLES AT EMMAUS. Lamplight effect.

553.

P. VAN SCHENDEL.

A FLEMISH MARKET SCENE in Rotterdam, by candle-light ; a woman selling vegetables.

554.

P. VAN SCHENDEL.

The Companion Picture ; a market scene in Rotterdam, by candle-light ; a poultry seller.

555.

W. BARRAUD.

SHAKESPEARE, when a young man, holding a horse at the door of the Globe Theatre.

556.

MODERN FLEMISH.

"THE YOUNG CAVALIER ;" an interior, with armour, picturesque furniture, &c ; two children, one of whom, a boy, is dressing and arraying himself as a cavalier.

557.

JONES, R.A.

A PRISONER BROUGHT BEFORE THE TRIBUNAL OF THE INQUISITION. (Engraved.)

558.

DRUMMOND.

A PORTRAIT OF DIBDIN THE POET.

559.

PORTRAIT OF SMEATON,—the Eddyston Lighthouse seen in the background.

560.

PORTRAIT OF A BOY.

561.

G. MORLAND.

HIS OWN PORTRAIT.

562.

G. MORLAND.

AN ASS IN A STABLE.

563.

G. MORLAND.

A LANDSCAPE.

564.

FERDINAND DE BRACKELAER.

THE RUSTIC DINNER. Painted for Mr. Napier.

565.

FERDINAND DE BRACKELAER.

THE VILLAGE SCHOOL. Painted for Mr. Napier.

566.

R. MOSWELL.

DEAD GAME.

567.

PATRIDGE.

PORTRAIT OF WATT, from Dr. Smith's Collection.

568.

T. STOTHARD, R.A.

A COTTAGE GIRL HANGING OUT CLOTHES TO DRY. (Engraved).

569.

SIR J. REYNOLDS.

PORTRAIT OF A LADY AND CHILD, (Mrs. Halbert the actress), in the character of a nymph, with the infant Bacchus.

570.

SIR J. REYNOLDS (ascribed to).

PORTRAIT OF A LADY (Miss Elizabeth Carter, translator of Epictetus), in white, with a book.

571.

VERHEYEN.

VIEW IN URECHT.

572.

CAWS.

INTERIOR OF A HIGHLAND COTTAGE, in the Isle of Arran.

573, 574.

A PAIR of a Scottish lake scene, and entrance to a river; a boat in the foreground

575.

BROWN.

VIEW OF DUMBARTON IN THE LAST CENTURY, showing the glass-works.

576, 577.

A PAIR ; books and various objects of still life, and painting implements, &c.

578.

SHAYER.

A COAST SCENE.

579.

JOY.

A SEA PIECE, with a man-of-war at anchor, &c. Drawing in water-colours.

580.

D. McNEE, R.S. A.

PORTRAIT OF C. STANFIELD, R.A.

581.

G. HARVEY, P.R.S.A.

THE SPINNING WHEEL ; an interior, with a lady, (a portrait of Mrs. Napier. Painted at Shandon).

582.

J. NAPIER.

PORTRAIT OF DAVID ROBERTS, R.A. Painted from the life at Shandon.

583.

J. NAPIER.

PORTRAIT OF G. HARVEY, President of the Scottish Royal Academy. Painted from the life at Shandon.

584.

C. F. BUCKLEY.

A SCOTTISH LANDSCAPE, with a girl and two children fording a streamlet. Drawing in water-colours.

585.

C. F. BUCKLEY.

A SCOTTISH MOUNTAINOUS LANDSCAPE. Drawing in water-colours.

586.

J. C. SCHETKY.

VIEW OF SHANDON, from the Gareloch.

587, 588.

PAIR OF DRAWINGS IN "GUASH;" Aurora drawn in a car by two horses, and Ceres in a car drawn by two dragons. Roman or Neapolitan last century drawings.



PLATE III

THE TEMPLE OF VESTA, ROME, &c.



The temple of Vesta was situated with a hill, and
the temple of Mars was in the middle of which a bird
was seen to fly from the top of the hill at the 18th
century.

The temple of Mars was built by

the Romans, and was dedicated to Mars, the god of war.

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710.

LARGE LIFE-SIZED OR COLOSSAL MARBLE BUST OF THE DUKE OF WELLINGTON, at about the age of forty.

Height 2 ft. 6 in.

710.*

LARGE LIFE-SIZED OR COLOSSAL MARBLE BUST OF THE DUKE OF WELLINGTON, by M. Noble, 1852.

Height 2 ft. 8 in.

711.

LIFE-SIZED MARBLE GROUP OF A MOTHER AND CHILD, or the Virgin with the Infant Saviour, by Fillans.

The master-piece of the artist. A commission from Mr. Napier

712.

LIFE-SIZED MARBLE BUST OF A VEILED VESTAL, by Raffaele Monti.

713.

MARBLE HEAD OF A CHILD, in the style of Fiammingo's small life-size.

714, 715.

PAIR OF SMALL MARBLE BUSTS OF CORNEILLE AND J. J. Rousseau French last century sculpture.

716.

LIFE-SIZED BUST OF THE SCULPTOR LEMOINE, in terra cotta, by himself.

An admirable and most life-like work.

717.

MARBLE STATUE OF A DANCING BACCHANTE. Italian 17th century work.

Height 3 ft. 6 in.

718, 718A.

PAIR OF MARBLE STATUETTES OF GREYHOUNDS, by Louis de Prou.

Height 18 in., length 15½ in.

719.

MARBLE STATUE OF THE INFANT BACCHUS Italian 17th century 18th century sculpture.

Height 3 ft.

720.

LIFE-SIZED MARBLE BUST OF A KING OF SWEDEN, in Flemish armour; Flemish or German sculpture, 17th century.

721.

LIFE-SIZED MARBLE GROUP OF VERNER AND ERIC. An elaborate and important work of Girardon. Signed, "Girardon, f. 1738"



SECTION III.

SCULPTURE IN MARBLE, TERRA COTTA, &c.

702.

GROUP IN MARBLE. An amorino with a kid, and holding a bunch of grapes in its hand, at which a bird is pecking. German work, first half of the 18th century.

Height 17 in., length 12 in.

703.

STATUE OR GROUP IN MARBLE. A recumbent figure of a boy-angel with a cross, symbolical of religion. Italian 18th century work.

Length 21 in.

704.

THORWALSDEN.

MARBLE BUST OF A YOUNG GIRL, after the antique; life size.

705, 706.

PAIR OF LIFE-SIZED TERMINAL MARBLE BUSTS OF A FAUN AND A BACCHANTE. Italian 18th century work.

707.

LIFE-SIZED MARBLE BUST OF QUEEN VICTORIA, by Bailey, R.A.

708.

BAJ-RELIEF IN MARBLE, in glazed frame, Hercules and the Nemean Lion.

Length 14 in., height 13½ in.

709.

LIFE-SIZED MARBLE BUST OF MINERVA.

Height 2 ft. 7 in.

710.

LARGE LIFE-SIZED OR COLOSSAL MARBLE BUST OF THE DUKE OF WELLINGTON, at about the age of forty.

Height 2 ft. 6 in.

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714, 715.

PAIR OF SMALL MARBLE BUSTS OF CORNEILLE AND J. J. ROUSSEAU. French last century sculpture.

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An admirable and most life-like work.

717.

MARBLE STATUE OF A DANCING BACCHANTE. Italian 18th century work.

Height 3 ft. 6 in.

718, 718A.

PAIR OF MARBLE STATUETTES OF GREYHOUNDS, by Gott of Rome. Height 18 in., length 15½ in.

719.

MARBLE STATUE OF THE INFANT BACCHUS. Italian 17th or early 18th century sculpture.

Height 3 ft.

720.

LIFE-SIZED MARBLE BUST OF A KING OF DENMARK, in Roman armour; Flemish or German sculpture, circa 1700-20.

721.

LIFE-SIZED MARBLE GROUP OF VENUS AND CUPID. An elaborate and important work of Girardon. Signed, "*Girardon, f. 1668.*"

722.

LARGE TAZZA, on pedestal, in polished Cornish serpentine.
Height 21 in., diameter 20 in.

723.

BAS-RELIEF TABLET, in marble, framed and glazed. A group of a female with children or amorini. An allegory of Charity. Italian last century sculpture.

Length 10 in., height $4\frac{1}{4}$ in.

723.*

A SMALL LIFE-SIZED BUST OF FLORA, in statuary marble, on pedestal of coloured marble. A beautiful Italian 17th century work.
Height 18 in.

724, 725.

PAIR OF STATUARY MARBLE BUSTS OF THE LAUGHING AND WEEPING PHILOSOPHERS. Flemish early 18th century sculpture.

726.

RELIEVO IN TERRA COTTA, by Clodion. A Bacchanalian composition of amorini. Signed by the artist.

A spirited and beautiful work.

Length 17 in., height $10\frac{1}{4}$ in.

727.

PROFILE PORTRAIT HEAD OF THORWALDSEN, in high relief, in statuary marble, with rosso-antico border.

Height $7\frac{1}{4}$ in., width $6\frac{1}{4}$ in.

728.

A SET OF SIX CASTS OF IVORY CARVINGS OF AMORINI, after Fiammingo; mounted in an oak frame.

729.

SMALL RELIEVO CAMEO BUST OF "ARCHYTAS," giallo antico, in white marble ground.

Height 7 in., width 6 in.

730.

MODEL IN HIGH RELIEF, in terra cotta. A group of three asses. Spanish 18th century work.

Length $17\frac{1}{4}$ in., height 8 in.

731.

RELIEVO OF THE CRUCIFIXION, in alabaster. Spanish 16th century work.

Height $6\frac{1}{4}$ in., width $5\frac{1}{4}$ in.

732.

MARBLE GROUP OF TWO ROMAN WARRIORS FIGHTING, one of whom is falling mortally wounded. Italian 17th century sculpture.

Height 20 in.

733, 734.

PAIR OF SMALL CIRCULAR RELIEFS, in terra cotta. Bacchanalian groups of amorini. 17th century sculpture, school of Fiammingo.

Diameter $4\frac{1}{4}$ in.

735.

OVAL MEDALLION PORTRAIT OF A YOUNG GIRL, in full relief; original model in terra cotta, by Flaxman; a portrait of his young sister. Purchased at the sale of his drawings and models, at Christies', in 1862.

Height $4\frac{1}{4}$ in., $3\frac{1}{2}$ in.

736.

MARBLE STATUE OR GROUP, SMALL LIFE-SIZE OF ADONIS, with a dog. Signed, in the plinth, "*Alex^{de} Van Pappenhoven, fecit.*"

A beautiful work of German sculpture of circa 1700.

737.

A GROUP IN MARBLE OF A CROUCHING NYMPH, with two amorini. A beautiful work of Italian early 18th century sculpture.

738.

A MARBLE STATUE OF THE INFANT HERCULES, by Van Pappenhoven.

Height 3 ft. 7 in.

739.

THE COMPANION MARBLE STATUE OF AN AMORINO, with a bird's nest.

Signed by Van Pappenhoven.

740, 741.

TWO MARBLE STATUETTES OF AMORINI. Fine old Flemish sculpture; circa 1700.

Height 3 ft. 3 in.

742.

MARBLE GROUP OF TWO AMORINI, with a globe betwixt them, round which a serpent is twined. Small life-size Flemish early 18th century sculpture.

743.

GROUP OF TWO AMORINI, in marble, playing with a bird's nest. Flemish early 18th century sculpture.



SECTION IV.

BRONZES.

802.



HEAD OF A HORSE. A Florentine cinque-cento "cire-perdue" bronze.

Height $3\frac{1}{4}$ in.

803.

TRIANGULAR INKSTAND. The side panels filled in with arabesques; on the cover a standing figure of a warrior. Italian, circa 1520.

Height $6\frac{1}{2}$ in.

804.

TRIANGULAR BRONZE INKSTAND. The sides ornamented with arabesques; on the cover three satyrs' masks. Florentine early cinque-cento work.

Diameter 5 in., height $4\frac{1}{2}$ in.

805.

FLORENTINE BRONZE INKSTAND, in the form of a marine monster, with a satyr's or triton's head. Cinque-cento work.

Length 8 in.

806.

THE LAOCOON. A splendid Italian, 18th or early 19th century, highly-finished bronze, mounted on bronze and ormolu pedestal.

Entire height 2 ft. 3 in., length $19\frac{1}{2}$ in.

807.

FLORENTINE BRONZE CINQUE-CENTO STATUETTE OF A LION, mounted on Sienna marble plinth.

Length $4\frac{1}{2}$ in.

808.

OBLONG BRONZE INKSTAND. The sides ornamented with Medusa heads, centaurs, &c. in high relief; on the lid, a Medusa head within a wreath, flanked by two amorini. A beautiful Italian bronze, circa 1500. Length 8 in., width $4\frac{1}{2}$ in.

809.

STATUETTE. David with the head of Goliath, mounted on verde antique pedestal. A Florentine quattro-cento bronze.

Height, including pedestal, $15\frac{1}{2}$ in.

810.

BRONZE STATUETTE OF A DRAGON. Italian 17th century work, mounted upon a slab of Griotte marble.

Length $7\frac{1}{2}$ in.

811, 812, 813.

THREE HALF-LENGTH BRONZE FIGURES OF NUDE BEARDED MEN, giants or titans. Fine Italian 18th century bronzes.

814.

BRONZE GROUP OF THREE FIGURES. King John signing Magna Charta. A highly-finished modern bronze.

Height 17 in., length 19 in.

815.

BRONZE RELIEVO PLAQUE. The Flagellation of our Saviour. Cinque-cento work.

Height $5\frac{1}{2}$ in., width 4 in.

816.

SMALL BRONZE MASK OF A SATYR. Antique Greek or Roman work. Height $1\frac{1}{2}$ in.

817.

MINIATURE BRONZE BUST OF MERCURY, on blood-stone pedestal. Antique Roman work.

Height of the bust 1 in.

818.

SMALL ITALIAN CINQUE-CENTO BRONZE PLAQUE. Hercules sleeping, with Cacus dragging a cow into his cave. Inscribed "*O. Moderni.*" From Baron de Monville's Collection.

Height $2\frac{1}{2}$ in., width $2\frac{1}{2}$ in.

819.

BRONZE GILT RELIEVO PLAQUE. Landscape. In the foreground an amorino asleep, with a skull and an hour-glass at his feet.

Length $3\frac{1}{2}$ in., height $2\frac{1}{2}$ in.

820, 821.

TWO ITALIAN CINQUE-CENTO DOOR-KNOCKERS. The scutcheon a half figure of an eagle, the striking part formed by two dolphins.

Width 5 in.

822.

ITALIAN CINQUE-CENTO BRONZE DOOR-KNOCKER. The scutcheon a rosette, the ring or striking part two dolphins, with a pointed stone betwixt them.

Largest diameter of the ring 8 in.

823.

ITALIAN BRONZE CHERUB'S HEAD.

Length of the outstretched wings $6\frac{1}{2}$ in.

824.

BUST OF THE INFANT BACCHUS. An Italian cinque-cento door-knob or handle.

Height $4\frac{1}{2}$ in.

825.

BRASS TAP. The spout a dragon's head, the turning cock a triton or merman holding a shield. German 16th century.

Height 8 in., length $8\frac{1}{2}$ in.

826.

STATUETTE OF A ROMAN LADY OR EMPRESS, seated in a curule chair. A beautiful Florentine cinque-cento work, in imitation of the antique.

Height $3\frac{1}{4}$ in., length $3\frac{1}{4}$ in.

827.

FLORENTINE BRONZE STATUETTE OF VENUS, on porphyry pedestal, ascribed to Giovanni Bologna.

Height $7\frac{1}{4}$ in.

828.

FLORENTINE BRONZE STATUETTE OF PARIS, holding the apple in his hand. A beautiful cinque-cento cire-perdue bronze.

Height $4\frac{1}{4}$ in.

829.

FLORENTINE BRONZE STATUETTE OF A NUDE STANDING MALE FIGURE, probably Mercury.

Height $5\frac{1}{4}$ in.

830.

RELIEVO IN BRONZE. Repoussé and chased work. Flemish, school and period of Rubens.

Height $12\frac{1}{2}$ in., width 11 in.

831.

BRONZE MORTAR AND PESTLE, enriched with honeysuckle scrolls, acanthus leaves, &c. Italian cinque-cento work.

Height $5\frac{1}{2}$ in., diameter $5\frac{1}{2}$ in.

832, 833.

TWO BRONZE RAMS' HEADS; 18th century work.

Length 6 in.

834, 835.

TWO ITALIAN BRONZE DOOR-HANDLES, formed as crouching figures of Pan; 18th century.

Height 8 in., width $9\frac{1}{2}$ in.

836.

BRONZE BENITIER, the centre representing the Baptism of our Saviour, the bowl upheld by three infant angels. A Spanish(?) *cire-perdue* bronze, circa 1640.

Height $13\frac{1}{2}$ in., width $6\frac{1}{2}$ in.

837.

ITALIAN BRONZE DOOR-KNOCKER. Cupid standing on two dragons; 17th century.

Height 15 in., width 10 in.

838, 839.

TWO ITALIAN BRONZE DOOR-KNOBS, forming busts of Turks wearing turbans; 17th or 18th century.

Height 6 in.

840.

SHIELD-SHAPED SCUTCHEON OF AN ITALIAN BRONZE DOOR-KNOCKER. Two Cupids joining hands.

Height 9 in., width 10 in.

841.

ITALIAN BRONZE DOOR-KNOCKER. Jupiter holding a thunderbolt, standing between two lions.

Height 16 in., width $10\frac{1}{2}$ in.

842, 843.

PAIR OF ITALIAN BRONZE CANDLESTICKS, triangular shape. At each angle a winged terminal *syren*; the interspaces filled in with elaborate perforated cartouche work, &c; shields of arms bearing a double-headed eagle on the nozzles.

Height 7 in.

844.

ITALIAN BRONZE DOOR-KNOCKER. Neptune standing betwixt two

fea-horfes. A fine Venetian bronze of the school of Sanfovino. Circa 1560.

Height 17 in., width 12 in.

845, 846.

A PAIR OF LARGE HEADS OF CHERUBIM. Italian 17th century bronzes, probably knobs or handles of a large door.

Height 8 in., width 9 in.

847.

SCUTCHEON OF AN ITALIAN 17TH CENTURY KNOCKER. Two Cupids and a mask.

Height 5 in., width $7\frac{1}{2}$ in.

848.

STATUETTE IN BRONZE. Grottesque figure of a Neapolitan bravo fencing. Modern.

Height 5 in.

849.

ITALIAN CIRCULAR BRONZE INKSTAND, upheld by three tritons; on the cover a statuette of Neptune.

Height $11\frac{1}{2}$ in.

850.

ITALIAN CINQUE-CENTO BRONZE INKSTAND, surmounted by a seated figure of St. John the Evangelist.

Entire height 11 in.

851, 852.

PAIR OF BRONZE GROUPS. Silenus upheld by a nymph and satyr, and a group of a Bacchante, Pan, and a faun. Fine Florentine bronzes, first half of the last century. Mounted on ebony pedestals.

Height of the groups 8 in.

853, 854.

PAIR OF BRONZES. Statuettes, respectively of Diana and of Meleager holding a boar's head in his hand; on ebony pedestals, inlaid with slabs of variegated onyx. Fine old French Louis XIV. bronzes.

Height, including pedestals, 13 in.

855.

ITALIAN CINQUE-CENTO BRONZE CANDLESTICK. A nymph holding a basket of flowers; three amorini and bas-reliefs of recumbent figures on the pedestal. An exquisite Italian bronze, circa 1550.

Height 8 in.

856.

BRONZE BUST OF THE INFANT SAVIOUR. Florentine, circa 1500.

Height $4\frac{1}{2}$ in.

857.

FLORENTINE BRONZE BELL. The handle a statuette of Venus or Juno. Cinque-cento.

Height 7 in.

858.

BRONZE BELL, enriched with bas-reliefs of equestrian figures, and inscriptions. Dated 1544. German.

Height 5 in.

859.

ITALIAN BRONZE HAND-BELL, richly decorated with arabesques in relief; inscribed on a shield, "*Joseph de Levis Ver (Verona), f.*"

Cinque-cento.

Height 6½ in.

860.

CIRCULAR BRONZE INKSTAND, supported on three sphynxes; on the cover a seated figure of an amorino. Italian cinque-cento work.

Height 7½ in.

861.

BRONZE BUST OF OLIVER CROMWELL. A highly-finished contemporary English bronze.

Height 8 in.

862.

BRONZE GROUP. Hercules and the Nemæan lion. A fine Florentine bronze, circa 1580; mounted on pedestal of porphyry and ormulu, of old French work, circa 1700.

Height 9½ in., length 9 in.

863.

STATUETTE OF ST. LOUIS, in bronze, holding a sword in one hand, and the instruments of the passion in the other, on a richly-ornamented pedestal. Italian 17th century.

Height 12 in.

864.

GROUP OF THE CENTAUR NESSUS, carrying off Dejanira. Florentine bronze, after Giovanni Bologna.

Height 16½ in., width 11 in.

865.

BRONZE STATUETTE OF THE VENUS DE MEDICI. Florentine 17th century.

Height 13¼ in.

866.

FLORENTINE BRONZE STATUETTE OF ADONIS; 17th century.

Height of the bronze 8 in.

867.

BRONZE GROUP OF A NYMPH AND A TRITON. Italian cinque-cento.
Height 9 in.

868.

BRONZE GILT STATUETTE OF AN ITALIAN BIRD-CATCHER. Cinque-cento.

Height $10\frac{1}{2}$ in.

869.

SET OF FOUR SMALL DANCING FIGURES OF CHILDREN, in the costume of the present century. German or Swiss, gilt bronzes.

Height of each 4 in.

870, 871.

PAIR OF OLD FLORENTINE BRONZE STATUETTES, mounted on verde antique pedestals; Venus suckling Cupid, and Saturn or Time tearing off Cupid's wings.

Entire height, including pedestals, 24 in.

872

LIFE-SIZED BRONZE BUST OF SIR WALTER SCOTT.

Height 22 in.

873, 874.

PAIR OF BRONZE CANDLESTICKS. Italian cinque-cento model.

Height $9\frac{1}{2}$ in.

875.

VENETIAN BRONZE CANDLESTICK, ornamented with delicate interlaced arabesques damascened with threads or filets of silver. Circa 1570.

Height $7\frac{1}{2}$ in.

876, 877.

PAIR OF BRONZE STATUETTES OF ROMAN WARRIORS. Italian 16th century work.

Height $13\frac{1}{2}$ in.

878, 879.

TWO SQUARE PLAQUES, in bronze repoussé work. Busts of an aged man and an old woman, surmounted by strap-work and scroll foliage. Augsburg work, circa 1680 (?).

$9\frac{1}{2}$ in. square.

880.

LARGE TOBACCO-BOX OR JAR, with dome-shaped cover in bell-metal, ornamented with arabesques and arms, and with the inscription, "*Hans Heinrich Schalch Seckelmeister, 1635.*" German work.

Diameter 8 in., height $8\frac{1}{2}$ in.

881.

SMALLER GERMAN TOBACCO-POT, of the same kind, in bell-metal, ornamented with beautiful arabesques; 17th century.

Diameter $5\frac{1}{2}$ in.

882.

GROUP OF A SATYR AND BACCHANTE. A fine French last century bronze, after Clodion.

Height $15\frac{1}{4}$ in.

883.

LARGE DOUBLE BULB-SHAPED BRONZE EWER, richly ornamented with arabesques, amorini, &c; a female mask under the spout; on the handle a dragon and a serpent fighting. Style of the cinque-cento.

Height 2 ft. 4 in.

884.

SMALL GILT BRONZE FIGURE OF A ROMAN EMPEROR. Italian 17th century.

Height 5 in.

885.

BRONZE RELIEVO. Dutch 17th or 18th century work. A pedlar displaying his wares. Executed in repoussé work, carefully chased.

In ebony frame, height $7\frac{1}{4}$ in., width $6\frac{1}{4}$ in.

886.

RENAISSANCE BRONZE EWER. Modern French work.

Height 14 in.

887.

BRONZE GROUP. A peasant, with a jug in his hand, eating a crust of bread; a child standing by him, on a smaller pedestal; 18th century.

Height $12\frac{1}{4}$ in.

888.

BRONZE STATUE OF AN AGED FAUN, with the infant Bacchus in his arms. A fine 18th century Florentine bronze, after the antique.

Height 2 ft.

889.

BRONZE GROUP OF THE WRESTLERS. A fine Florentine bronze of the last century, after the antique.

Height 1 ft. 6 in., length 2 ft.

890.

BRONZE GROUP OF HERCULES CARRYING A CHILD IN HIS ARMS. A fine Florentine representation of the antique last century work.

Height 2 ft.

891.

BRONZE STATUETTE OF THE LISTENING SLAVE. A fine Florentine reduction of the antique. Last century work.

Height, including pedestal, 17 in.

892.

STATUETTE OF SCIPIO. A fine 18th century French bronze. On black marble pedestal.

Height 15½ in.

893.

GROUP; a Roman warrior on horseback, fighting with a barbarian, who lies prostrate before him. A fine last century French bronze.

Height 15½ in., length 15½ in.

894.

GROUP; a mounted Amazon striking down a Greek warrior. Pendant to the preceding.

Height 15½ in., length 15½ in.

895, 896.

PAIR OF FINE OLD FRENCH BRONZES: the Marli horses.

Height 2 ft., length 1 ft. 6 in.

897.

BRONZE STATUE, the dancing faun. A fine Florentine reduction of the antique.

Height 2 ft. 4 in.

898, 899.

PAIR OF BRONZE "MEDICI" VASES. Fine Florentine reductions of the antique.

900, 901.

PAIR OF LARGE OVIFORM VASES, surrounded by figures of Bacchanalian children, and with massive wreaths of oak-leaves. Fine old French or Florentine bronze.

Height, including figures at top of cover, 2 ft. 6 in.

902, 903.

A PAIR OF BRONZE STATUETTES, respectively of Charles I. and Cromwell.

Height 15½ in.

904, 905.

A PAIR OF GRAND FLAMBEAUX, OR TORCHÈRE CANDLESTICKS, formed by lions rampant holding out shields, and terminal nude male figures. Very fine Italian 17th century work.

Height 17½ in.

906.

MERCURY, STATUE IN BRONZE. A full-sized copy of the celebrated life-sized statue by Giovanni Bologna, in the Florence gallery. A superb Florentine last century bronze.

Entire height about 6 ft.

907.

NAPOLEON CROSSING THE ALPS. A French contemporary bronze, mounted on boule and ormolu pedestal.

Height 14 in., length 10 in.

908.

BARON MAROCHETTI.

EQUESTRIAN STATUETTE OF THE DUKE OF WELLINGTON.

Height 17½ in., length 13 in.

909.

EQUESTRIAN STATUETTE OF FREDERICK THE GREAT, King of Prussia, in cast iron.

910.

LARGE RELIEVO PLAQUE IN GILT BRONZE. The adoration of the shepherds. Italian work, circa 1600.

Length 14½ in., width 10½ in.

911.

SMALL OVAL BRONZE PLAQUE. A peasant drinking.

Length 3½ in., height 2½ in.

912.

GILT BRONZE STATUETTE OF HERCULES. Italian renaissance period, on pedestal of lapis lazuli and malachite; from the Brett Collection.

Height of the statuette 3½ in.

913, 914.

A PAIR OF FINE OLD LOUIS XVTH FRENCH BRONZE CANDELABRA, of three lights; classical draped figures of two nymphs in bronze, holding up vases, from which spring lily-branches for the lights; the latter in ormolu, and the finely-chiseled enriched pedestals also in ormolu.

Height 2 ft.

915.

LARGE OVAL REPOUSSÉ WORK PLAQUE, for a sconce or lustre, embossed with classical bust and scroll work; 17th century.

Height 22 in., width 20 in.

916.

BRONZE BUST OF CORNEILLE. Small life size.

917.

THE COMPANION BUST OF *MOLIÈRE*.

918.

GRAND VASE IN ORMULU, with bas-relief of amorini, &c. on the top a boy sitting on a goat blowing a horn or shell; cornucopia handles, &c. On the opposite side is a shield of arms.

Height 3 ft. 6 in.

919.

A FINE OLD CIRCULAR SALVER, in brass, engraved with minute interlaced arabesque work, damascened with silver. Old Venetian work, in the Oriental style, circa 1546.

Diameter $17\frac{1}{4}$ in.

920.

A SIMILAR OLD CIRCULAR SALVER, engraved and damascened. Venetian interlaced ornamentation.

Diameter $17\frac{1}{4}$ in.

921.

STATUETTE OF NAPOLEON BUONAPARTE when first Consul, in pale golden-tinted bright bronze, on pedestal of vari-coloured marbles, resting on a triangular basement of statuary marble, ornamented with three couchant winged terminal lions. Napoleon is represented simply draped in a classical toga, holding in his left hand a scroll, from which he is reading; his right extended in an attitude of command.

This beautiful contemporary bronze, in every part elaborated with the utmost perfection, is an unique work by a great Italian sculptor. It formed part of the celebrated gallery of modern sculpture collected by the Marquis Sommariva at his villa on the lake of Como. It doubtless represents Napoleon as the establisher of the Cisalpine republic; and the bronze was therefore in all probability executed in Italy in 1800, shortly after the battle of Marengo.

Entire height, including pedestal, 17 in., of the statuette alone $8\frac{1}{4}$ in.

922.

LARGE SWORD POMMEL, in gilt bronze; a grotesque helmeted head grouped with elaborate cinque-cento strap-work ornaments finely chased. German (?) work, circa 1580.



SECTION V.

CARVINGS IN WOOD.

951.



WOODEN COMB, ornamented with perforated tracery work and inscribed with a motto in old French; 16th century French work.

Length $6\frac{1}{4}$ in., width $4\frac{1}{2}$ in.

952.

SIMILAR COMB.

Length $7\frac{1}{2}$ in., width 5 in.

953.

CYLINDRICAL DRUM OF A TANKARD, in carved wood, ornamented with figures of amorini, typical of the four elements. Flemish 17th or 18th century work.

Height $3\frac{1}{2}$ in., diameter $3\frac{1}{2}$ in.

954.

FRIEZE, in carved boxwood, a battle subject of many figures. German 16th century work.

Length 6 in., width 2 in.

955.

CIRCULAR MEDALLION, in carved cypress wood perforated, in centre a figure of our Saviour seated on a throne, two zones of busts of saints in small circles round it; 17th century, Greek work.

Diameter 4 in.

956.

PORTION OF A SPINDLE IN CARVED BOXWOOD, elaborately decorated with open-work ornaments and figures of satyrs and nymphs. Italian 17th century work.

Length 9 in.

957.

DESK KNIFE, with long shaft in carved boxwood, ornamented with figures. Italian 17th century work.

Length 14 in.

958.

TOBACCO PIPE HEAD, in carved wood, mounted in silver, richly ornamented with a terminal female figure, acanthus foliage, &c. French work, period of Louis XVI.

Length $5\frac{1}{2}$ in., height 4 in.

959.

PIPE HEAD, richly carved in ebony, with figures and foliage; by the same hand and of the same period as the preceding.

Length 6 in., height $4\frac{1}{2}$ in.

960.

CARVED BOXWOOD PIPE, ornamented with scroll-work and figures, inscribed "*Antonio Gufala Beluno.*" Italian 18th century work.

Length 12 in.

961.

PIPE, in carved wood, ornamented with nymphs and amorini, foliated scrolls, and vine-leaves and grapes. Italian 18th century work.

Length $18\frac{1}{2}$ in.

962.

WOODEN PIPE CASE, carved with the Prussian Royal Arms, animals, &c. containing a clay tobacco pipe, with the date 1754. Said to have belonged to Frederick the Great.

Length 12 in.

963.

CARVED SANDAL-WOOD CANDLESTICK, decorated with arabesque foliage and birds, in low relief. Venetian 17th century work.

Height $6\frac{1}{2}$ in.

964.

CANDLESTICK, of the same style and origin.

965.

CANDLESTICK, of the same style and origin.

965.*

POWDER FLASK, in carved wood mounted in silver, the body formed by a group of two dogs attacking a stag. German work, circa 1640.

Diameter $4\frac{1}{2}$ in.

966.

NUTCRACKERS, in the form of a grotesque bearded old man, carved in boxwood. French or German 16th or 17th century work.

Height $7\frac{1}{2}$ in.

967, 968.

PAIR OF CARVED-WOOD BRACKETS, representing respectively heads or busts of a boy and a girl, surrounded with rococo scrolls. German work.

Height $13\frac{1}{2}$ in., width 9 in.

969.

CRUCIFIX IN CARVED BOXWOOD; an exquisitely truthful and beautiful work, by a Spanish sculptor.

Height of the statuette, $12\frac{1}{2}$ in.

970.

GROUP, CARVED IN PEARTREE, of the Pietà, or Virgin and dead Christ, under a canopy supported by Corinthian columns. This beautiful specimen of early German sculpture, on a small scale, bears the monogram of "*Albert Durer*." Date, circa 1520; it is enclosed in an outer case of ebony.

971, 972.

TWO CIRCULAR MEDALLION RELIEVO PORTRAITS, in carved boxwood, of Martin Luther and his wife.

Diameter $2\frac{1}{4}$ in.

973.

CIRCULAR POWDER FLASK, carved in wood with rosettes and scrolls, in the centre of the side is inserted a compass covered by a hinged silver plate, engraved with a rose. German work, circa 1640.

Diameter $4\frac{1}{8}$ in.

974.

SMALL PRIMING FLASK, in the shape of a heart, in carved wood, ornamented with an oval cameo head, surrounded with scrolls on each side.

Length $2\frac{1}{4}$ in., width 2 in.

975.

SMALL PRIMING FLASK, formed of an Indian nut, carved with three figures of soldiers laden with plunder. German work, circa 1620.

Length $3\frac{1}{2}$ in.

976.

STATUETTE IN CARVED WOOD OF VARIOUS COLOURS. A peasant walking with a pack on his back. Spanish or Neapolitan 18th century work.

Height 15 in.

977.

COMPANION STATUETTE. Woman with a child on her back.

Height 14 in.

978.

ALTO-RELIEVO, in carved wood. The Conversion of Saul. Composition of many figures and horses. Italian 17th century work.

Length 15 in., height $10\frac{1}{2}$ in.

979.

GROUP OF A HOUND PURSUING A STAG, in full relief. Modern French or German work.

Height $11\frac{1}{2}$ in., length $9\frac{1}{4}$ in.

980.

Box, in carved sandal wood. Indian work.

Length $15\frac{1}{2}$ in., width $7\frac{1}{2}$ in., height $6\frac{1}{2}$ in.

981.

FLAT OBLONG CASKET, in carved sandal wood, ornamented with scroll-work, birds, &c. in low relief. Venetian, circa 1700.

Length $11\frac{1}{2}$ in., width 9 in., height $4\frac{1}{4}$ in.

982, 982A.

PAIR OF BRACKETS, in carved walnut wood; amorini surrounded with acanthus leaves.

Height $16\frac{1}{2}$ in.

983.

HEAD OF OUR SAVIOUR, in carved wood, in rosewood frame, carved with flying figures of infant angels.

984.

PAIR OF BELLOWS, richly carved in walnut wood, with arabesques, dragons, &c. in the style of the Italian cinque-cento.

Length 2 ft. 1 in., width 1 ft.

985.

PAIR OF ITALIAN CARVED WALNUT-WOOD BELLOWS, with elaborately chiseled bronze nozzle; the sides of the bellows richly carved with strap-work and figures picked out in gold. Venetian work, circa 1570.

Length 2 ft. 5 in., width 12 in.

986.

PAIR OF ITALIAN CARVED-WOOD BELLOWS, with chiseled bronze nozzle, the sides carved with a composition of Galatea after Raffaele. Italian work, circa 1590.

Length 2 ft. 2 in., width $10\frac{1}{4}$ in.

987.

TWO PAIRS OF LARGE OVIFORM VASES, in carved wood, enriched with acanthus leaves, masks, festoons of fruits, &c. Brought from Venice, 1863.

Height about 2 ft.

988.

PAIR OF WOOD CARVINGS, representing warriors in old German costume of the period of the Emperor Maximilian; ascribed to Albert Durer: contained in a box in two compartments, with sliding lid, on which are circular carved medallions of our Saviour and St. Paul.

989.

LONG WOODEN BOX, with the Virgin and Child carved on the sliding lid. From the Bernal Collection, and containing a wood-carved spoon.

Length $9\frac{1}{4}$ in.

990.

WATCH-STAND OR HOLDER, in carved wood and ivory, the ivory frame elaborately carved with dogs hunting a boar; the wooden case carved with a boar's head, &c. From the Visconti Collection, Paris.

Length $15\frac{1}{2}$ in., width 5 in.

991.

SMALL WOODEN BOX, with sliding lid, containing a minute figure of our Saviour on the cross, carved in sandal wood; 17th century work.

Length $2\frac{1}{4}$ in.

992.

STATUETTE, of the Virgin holding the Infant Saviour in her arms, and treading a serpent under foot. A beautiful Spanish or Italian 17th century carving in boxwood.

Height 11 in.

993.

ELABORATE ALTO-RELIEVO CARVING OF MANY FIGURES, in cedar. The story of Jezebel. Italian 17th century work.

Length $6\frac{1}{2}$ in., height $4\frac{1}{2}$ in.

994.

OVAL PANEL IN CARVED WOOD; a sopra porta. A composition of four amorini, with a table on which are counters, symbolical of Arithmetic. Flemish work, circa 1700.

Length 33 in., height 21 in.

995.

LARGE OVAL WOOD CARVING; a sopra porta. Amorini as blacksmiths at a forge. Flemish work, circa 1726.

Height 3 ft. 8 in., width 2 ft. 10 in.

996.

GROUP OF TWO AMORINI, one riding on the other's back. A fine old German 16th century carving in boxwood.

Height $5\frac{1}{2}$ in., length $4\frac{1}{2}$ in.

997, 998.

PAIR OF STATUETTES ON CARVED WOOD AND IVORY, of a peasant, or mendicant, and his wife. Neapolitan 18th century work.

Height 11 in

999, 1000.

PAIR OF GROUPS OF COLOSSAL DIMENSIONS, each of two amorini gambolling on the back of a lion. Venetian 17th century sculpture; said to have originally formed part of a grand bedstead of a Doge of Venice.

Height of groups 4 ft., length of ditto 2 ft. 6 in.

1001.

A DEAD WOODCOCK, suspended by a string from a spray of ivy leaves, carved out of a single piece of lime-wood, enclosed in glazed case. The work of Thomas W. Wallis, of Louth, 1854.

1002.

GROUP IN CARVED IVORY WITH DRAPERY, in carved wood. An aged peasant, or faun, carrying a cupid on his back. Neapolitan 18th century work.

Height 19½ in.





SECTION VI.

CARVINGS IN IVORY.

1021.



GRATER, or "râpe à tabac," with ivory back carved with Hercules subduing the Euristhean bull, scroll-work, &c. 18th century work.

1022.

SIMILAR GRATER, in ivory case, carved with a standing figure of Pomona, and with scroll-work; 18th century work.

1023.

DESK SEAL, the handle formed of a group of three cupids carved in ivory; of 17th century Italian work, mounted in gold set with a blood-stone seal engraved with the initials, motto, and crest of Robert Napier, Esq.

1024.

HANDLE OF A DESK KNIFE OR STYLUS, in carved ivory; a cupid holding up a shield. Italian 17th century work.

1025

SIMILAR CARVED IVORY HANDLE. Companion to the preceding.

1026.

CRUCIFIX, in carved ivory, fixed on an ebony cross, with label, and skull and cross-bones in ivory. Spanish 17th century work.

Height of cross 24 in., height of the figure $9\frac{1}{2}$ in.

1027.

OVAL CAMEO PORTRAIT; head of a prince or gentleman in long flowing wig and Roman armour. Dutch; date about 1700. Said to be Peter the Great.

Height $3\frac{1}{4}$ in., width $2\frac{1}{2}$ in.

1028.

TRIPTYCH, in carved ivory, the centre representing saints under canopies, tracery work, &c; the two wings, or doors, carved with subjects from the life of our Saviour. Gothic 14th century work.

Height 5 in., width, the doors opened, $8\frac{1}{2}$ in.

1029.

GOthic IVORY CARVING; the Crucifixion, in an ebony case, enclosed with folding doors, as a triptych; 14th century work.

1030.

GROUP, in full relief. Our Saviour bound, led by soldiers—probably a portion of a composition of our Saviour brought before Pilate. Gothic work, date about 1400.

Height $5\frac{1}{2}$ in.

1031.

FRAGMENT OF A RELIEVO; subject, scenes from the Passion of our Saviour. Gothic 14th century work.

1032.

IVORY CARVING, a portion of a casket, representing a knight in armour fighting with a lion—a romance subject. First half of 14th century.

1033, A, B, C, D, E.

SIX SMALL RELIEVI; scenes from the life of our Saviour. Portions of a casket. French Gothic, circa 1480.

1034.

IVORY COMB, carved on both sides with romance subjects. Italian Gothic work, circa 1370.

Length $6\frac{1}{2}$ in., height 5 in.

1034.*

ALTO-RELIEVO OF MINUTE FIGURES; Moses and the brazen serpent; 17th century work.

1035.

RELIEVO, in carved ivory; the Entombment. German work, circa 1500.

1036.

GROUP of two infant angels holding up a cross; 17th century work.

1037.

STATUETTE; a doctor of the Church, probably St. Augustine, holding an opened book in his hand, two infant angels at his feet, one of whom holds a mitre. Spanish 17th century work.

Height $5\frac{1}{2}$ in.

1038.

A SKULL, most beautifully and elaborately carved in ivory; one half the head is represented with the shrivelled skin still adhering to it. German 17th century work.

1039.

STATUETTE, in carved ivory, the arms wanting, probably originally intended for a figure of Atlas supporting a globe. Fine Italian 17th century sculpture.

Height $7\frac{1}{4}$ in.

1040.

STATUETTE OF THE VIRGIN AND CHILD. Spanish 17th century work.

Height 6 in.

1041.

RELIEVO, in carved ivory, three amorini upholding the papal tiara and cross keys. An exquisite and most highly-finished work of Francois du Quesnoy, called Il Fiammingo. Exhibited at Manchester, and at the Loan Exhibition at South Kensington, 1862.

Height $7\frac{1}{2}$ in., width $4\frac{1}{2}$ in.

1042.

PORTION OF THE HILT OF A HUNTING SWORD, in ivory, carved with trophies; the pommel formed by a helmeted head. Italian 17th century work.

1043.

CIRCULAR PATCH-BOX, the lid carved with a composition of Venus and Adonis. Italian 18th century work.

1044.

CIRCULAR PATCH-BOX OR BONBONNIERE; the lid sculptured with an amorino reclining on a seahorse, in high relief. Italian 17th century work.

1045.

SMALL GOURD-SHAPED FLAÇON OR PERFUME BOTTLE, in carved ivory, with silver stopper; the sides ornamented with small amatory groups and cherubs' heads. Dutch, circa 1700.

1046.

SMALL IVORY POUNCE BOTTLE, carved around the side with Bacchanalian subjects of children. Dutch, circa 1700.

1047.

IVORY POUNCE BOTTLE, carved with scroll foliage and cupids fighting with lions. Italian 17th century work.

1048.

SMALL IVORY PENDANT ORNAMENT, in form of a heart, entirely carved in open work, with scriptural subjects, suspended by a chain, also carved in ivory, from a figure of a pelican in her piety. Spanish (?) 16th or 17th century work.

1049.

CYLINDRICAL DRUM OR BODY OF A TANKARD, carved in ivory, with tritons and sea-nymphs. Flemish 17th century work.

Diameter $4\frac{1}{4}$ in.

1050.

CIRCULAR SNUFF-BOX, in carved ivory, with rims of tortoiseshell; carved in low relief, with figure subjects. Dutch 18th century work.

1051.

SMALL IVORY JEWEL CASKET, with arched cover, mounted with lock and angle plates in silver. German 16th century work.

1052.

SMALL OVAL RELIEVO, in carved ivory, in ebony frame; subject, Danae receiving the shower of gold; 17th century work.

1053.

SMALL OVAL RELIEVO, beautifully sculptured with a composition of Venus and Cupid, nymphs, &c; 17th or 18th century French or Italian work.

1054.

SATYR'S MASK, in carved ivory; the pommel of a cane; 17th or 18th century work.

1055.

CARVING IN IVORY, in full relief. Abraham sending away Hagar and Ishmael. Flemish work. Signed with the name of the artist, "*H. Baur Ruremonde, 1790.*"

Height $4\frac{1}{4}$ in., width $3\frac{1}{4}$ in.

1056.

IVORY CARVING, in high relief. Samson and the lion. Fine Flemish 17th or 18th century sculpture.

Height 4 in., width 3 in.

1057.

TOBACCO STOPPER, surmounted by a laughing satyr's mask, in carved ivory; said to have originally belonged to David Garrick.

1058.

RELIEVO, in carved ivory. Jupiter destroying the Titans. A fine Italian work of the early part of the 17th century.

Length 8 in., width 5 in.

1059.

RELIEVO. Companion to the preceding, and by the same artist. Subject, the story of Perfeus.

Length 8 in., height $4\frac{1}{2}$ in.

1060.

ALTO-RELIEVO. A faintly or legendary subject, St. Jerome in penitence, St. Anthony, and St. Frances(?). A fine Italian carving of the 17th century.

Height $7\frac{1}{2}$ in., width $5\frac{1}{2}$ in.

1061.

IVORY CARVING, in high relief. The Infant Saviour and St. John in a landscape. A fine Flemish 17th century carving.

Length $5\frac{1}{2}$ in., height 4 in.

1062.

IVORY CARVING, in high relief. Lot and his daughters. Fine 17th century Italian sculpture.

Length $8\frac{1}{2}$ in., height $4\frac{1}{2}$ in.

1063.

IVORY CARVING, in high relief. The rape of the Sabines; probably by Lucas Faydherbe, circa 1640. A superb Flemish carving.

Length $9\frac{1}{2}$ in., height 5 in.

1064.

IVORY CARVING, in high relief. The judgment of Solomon. A fine Italian 17th century work.

Length $8\frac{1}{2}$ in., height $4\frac{1}{2}$ in.

1065.

PROFILE MEDALLION OR CAMEO PORTRAIT, in carved ivory, of Clement XI. Italian 17th century work.

1066.

PROFILE MEDALLION OR CAMEO PORTRAIT, of Innocent XI. Italian 17th century work.

1067.

BLOTTING BOOK, with covers of carved ivory; open work of scroll foliage, and figures of nymphs or muses and cupids. Modern work. Purchased from the International Exhibition of 1862.

1068.

CRESCENT OR LENTICULAR SHAPED POWDER FLASK, in carved ivory, ornamented with figures of antelopes and other animals. Persian work.

1069.

SIMILAR PERSIAN IVORY POWDER FLASK.

1070.

HILT OF A DAGGER, elaborately carved with beautiful floriated ornamentation, in the style of the arabesques of the Alhambra. Moreſco work (?) 16th century (?).

1071.

CYLINDRICAL BOX, in carved ivory; ornamented with zones of foliated ornaments, mermaids, &c. Cingaleſe or Batavian 17th or 18th century work.

1072.

CYLINDRICAL NEEDLE-CASE, in turned ivory, chain pattern, open work.

1073.

BUCKLE OF A SWORD-BELT, in walrus ivory, carved with foliated arabesque ſcroll-work of the moſt rich and elaborate deſcription, on a ſcale of extreme minutenefs. Perſian 16th or 17th century work.

1074.

IVORY BUCKLE, elaborately carved with dragons. Old Chineſe work.

1075.

SIMILAR BUCKLE.

1076.

STATUETTE, in carved ivory, of a mendicant with a wooden leg ſupporting himſelf on crutches; on ebony and ivory pedeſtal. Dutch 17th or early 18th century work.

1077.

COMPANION STATUETTE, of an old beggar woman. Dutch 17th or 18th century work.

Height of each, including the pedeſtals, $8\frac{1}{4}$ in.

1078.

STATUETTE OF MARS or a warrior in Roman armour, with a lance and ſhield; 17th or early 18th century work.

Height 7 in.

1079.

STATUETTE of an amorino or infant Bacchus holding up a baſket of grapes. Flemiſh or Dutch 17th century work.

Height $7\frac{1}{4}$ in.

1080.

ALLEGORICAL GROUP OF FOUR FIGURES, in carved ivory. Death carrying off an infant from its mother, another child ſtanding near; an admirably executed work by one of the ableſt of the German or Flemiſh ivory carvers of the 17th century.

Height of the group $5\frac{1}{2}$ in.

1081.

CYLINDRICAL TANKARD OR DRUM, in carved ivory. A frieze of dancing amorini, mounted with base moulding and cover in silver repoussé work, on the summit a small statuette of the Infant Christ in silver. A beautiful work of Flemish 17th century art.

Entire height $6\frac{1}{4}$ in.

1082.

DRUM OF A TANKARD OR PEDESTAL. A Bacchanalian frieze of amorini. Flemish 18th century work.

Diameter $5\frac{1}{2}$ in.

1083.

DRUM OF A TANKARD OR PEDESTAL; companion to the previous specimen, and by the same artist. A frieze of children with dogs and slain animals—stags, boars, &c.—emblematic of the chase.

Diameter $5\frac{1}{4}$ in.

1084.

CARVED IVORY TANKARD, with cover also in ivory, the handle and other mountings in silver gilt. The subject of the drum or body represents a festive or Bacchanalian assemblage of the gods; the cover, a Bacchanalian frieze of amorini, and on the knob at the summit is seated a small figure of an amorino with a basket of fruit. This splendid tankard, doubtless one of the finest of its kind ever executed, is the work of one of the great Flemish or German ivory carvers of about 1660-80. The Augsburg pine-cone mark on the silver gilt mountings seem to denote it to have been made in that city. From the Dukes of Cleveland's Collection. Exhibited at the Loan Exhibition at the South Kensington Museum, 1862.

Height 12 in., greatest diameter of the ivory drum $5\frac{1}{2}$ in.

1085.

GROUP, in full relief, in carved ivory, consisting of eight figures representing the descent from the cross, executed in the most admirable and highly-finished style of 17th century art. This splendid carving is entirely executed from a portion of a single tusk of enormous size; on the base is the monogram of the artist *AL*, and date 1653. It is the work of the celebrated Italian sculptor Algardi.

Entire height $17\frac{1}{2}$ in., diameter at base $6\frac{1}{2}$ in.

1086.

GROUP of two wrestling amorini. Italo-Flemish 17th or 18th century work.

Height $3\frac{1}{8}$ in.

1087.

A PEASANT SEATED ON THE STUMP OF A TREE, playing the bagpipes; statuette carved in ivory. Italo-German 17th century work. From the Museum of the Green Vaults at Dresden.

Height 4 in.

1088.

BUST OF A MAN, wearing a slouched hat, his handkerchief blown about by the wind, in carved ivory; signed "*J. C. L. lüds. fecit, 1726, London.*" A delicately executed and spirited work.

Height $3\frac{1}{4}$ in.

1089, A, B, C.

FOUR SMALL STATUETTES, mounted on ivory and ebony pedestals, allegorical figures of spring, summer, autumn, and winter. French 17th or early 18th century work. From Lord Shrewsbury's Collection, Alton Towers.

Height, including pedestals, $5\frac{1}{4}$ in.

1090.

GROUP OF TWO AMORINI, one of whom is supported on the shoulders of the other. A spirited Italo-Flemish ivory carving of the 17th century.

Height 4 in.

1091.

STATUETTE OF THE VIRGIN AND CHILD, in carved ivory. Gothic work, style of the 14th century.

Height $6\frac{1}{4}$ in.

1092.

STATUETTE OF ST. FRANCIS, holding a crucifix in his hands. A Spanish 17th century ivory carving.

Height $5\frac{1}{4}$ in.

1093, A.

A PAIR OF STATUETTES, respectively of a male and female mendicant; the man with his arm in a sling, the woman carrying two children; 18th century work.

Height $6\frac{1}{4}$ in.

1094.

CAMEO MEDALLION PORTRAIT, in low relief, of King Louis XVI.

1095.

OVAL CASKET, in carved ivory; a wreath of oak leaves and buds round the side, and a group of flowers on the lid. Fine modern work. From the International Exhibition, 1862.

Length $5\frac{1}{4}$ in., width $4\frac{1}{4}$ in., height 4 in.

1096.

OBLONG CASKET, in carved ivory, with a bunch of roses in full relief on the lid. Fine modern carving. From the International Exhibition of 1862.

Length $4\frac{1}{2}$ in., width 3 in., height $4\frac{1}{2}$ in.

1097.

BUST OF KING LOUIS PHILIPPE, in carved ivory, on black and gold marble pedestal. Signed "*Graillon*, 1837."

Height of the bust 7 in.

1098.

SMALL BUST OF LORD BROUGHAM, in his official robes, mounted on marble pedestal; reduced by Cheverton's process.

Height of the bust $4\frac{1}{4}$ in.

1099.

MINIATURE PORTRAIT BUST, in carved ivory; reduced from the original by Fillans, by Cheverton's process.

1100.

COMPANION BUST; reduced from the original by Fillans, by Cheverton's process.

1101.

A SET OF CHESSMEN, in carved ivory, on elaborate pedestal in carved and stained ivory and rose-wood. Chinese work.

1102.

THERMOMETER, on a turned ivory pillar or pedestal.

1103.

JAPANESE CARVED IVORY GROUP; button or pendant of a tassel; a woman with two children riding on an ox.

1104.

SIMILAR BUTTON; a woman tying up the mouth of a sack.

1105.

SIMILAR CARVING; an old bearded priest seated, holding a dwarf stag or other small grotesque animal.

1106.

SIMILAR CARVING; a man with two swords sitting on a toad.

1107.

SIMILAR CARVING; a warrior in an attitude of menace, holding a large sword.

1108.

SIMILAR CARVING; a woman and child in a bath.

1109.

SIMILAR CARVING; a man kneeling on another and pulling the tail of his hair.

1110.

SIMILAR CARVING; an old bearded priest with a fan and a child seated.

1111.

SIMILAR CARVING; a mendicant with one eye, walking with a staff, a dog lying down at his feet.

1112.

SIMILAR CARVING; a Kylin lying down, inlaid with small beads of glass and coral.

1113.

BAS-RELIEF, in carved ivory. Morning; after the marble relievo by Thorwaldsen. Reduced by Cheverton's process.

Length 6 in., height $4\frac{1}{4}$ in.

1114.

COMPANION BAS-RELIEF. Night. Reduced by Cheverton's process.

Length 6 in., height $4\frac{1}{4}$ in.

1115.

MERCURY AND PANDORA; relievo in ivory, after Flaxman. A reduction by Cheverton.

Length 6 in., height $4\frac{1}{4}$ in.

1116.

CARVING IN WHALE'S TOOTH, representing a biblical subject.

1117.

SMALL IVORY CARVING, in the Gothic style; a half figure praying within a Gothic cusped panel.

Length $3\frac{1}{2}$ in.

1118, and 1118 A.

TWO IVORY CARVINGS, in high relief, in the same frame. The dying gladiator and a wounded warrior; after the antique. By Andrea Pozzi.

1119.

ALTO-RELIEVO, in ivory. The Laocoon; after the celebrated antique group. By Andrea Pozzi.

Height $5\frac{1}{2}$ in., width $4\frac{1}{2}$ in.

1120.

ALTO-RELIEVO, in ivory. The Farnese Hercules; after the antique. By Andrea Pozzi.

Height $5\frac{1}{2}$ in., width $3\frac{1}{4}$ in.

1121.

ALTO-RELIEVO, in ivory. The Farnese Flora; after the antique. By Andrea Pozzi.

Height $5\frac{1}{2}$ in., width $3\frac{1}{4}$ in.

1122.

THE VIRGIN OF THE IMMACULATE CONCEPTION, statuette in ivory, in frame of ebony and ormolu. Spanish 17th century work.

1123.

OVAL MEDALLION, in carved ivory; profile portrait of a lady. Period of Queen Anne.

Height 5 in., width 4 in.

1124.

STATUETTE OF THE VIRGIN seated with the Infant Christ on her knee. Old French Gothic work, circa 1330.

Height of the group $7\frac{1}{2}$ in.

1125.

LEAF OF A DIPTYCH; the angelic salutation, and the birth of our Saviour, under Gothic canopies. French, circa 1340.

Height 3 in., width $2\frac{1}{2}$ in.

1126.

PERFORATED PLAQUE, in carved ivory. Gothic 14th century work, in low relief. In the upper part the Virgin and our Saviour seated on thrones, in the lower division four standing figures of saints under canopies. Probably a book-cover plaque.

Height 4 in., width $2\frac{1}{2}$ in.

1127.

A LARGE PUZZLE BALL, most elaborately carved in open work, and enclosing many other balls, all richly carved and perforated, with ivory chain and silk tassel attached. Chinese work.

Diameter of ball $5\frac{1}{2}$ in.





SECTION VII.

DECORATIVE PLATE.

Gold and Silver Smiths' Work in General.

1141.



SILVER-GILT CHALICE; the foot, the knob, and lower part of the bowl minutely chiselled with scriptural subjects—cherubim and boy angels, and set with brilliants, emeralds, and rubies; a superb specimen of Spanish goldsmiths' work, of the first half of the 17th century. This chalice is very similar to one preserved in the Treasury of the Cathedral of Murcia. Exhibited in the Loan Exhibition at the South Kensington Museum, 1862.

Height 10 $\frac{3}{8}$ in.

1142.

LARGE CHALICE, in silver-gilt, enriched with elaborate scroll-work, cherubs' heads, boy angels, &c. "en repoussé," and with six oval enamels in colours representing the scenes of the Passion. Fine German work, circa 1700.

Height 10 $\frac{1}{4}$ in.

1143.

LARGE SILVER-GILT CHALICE, of similar style and period to the preceding, also enriched with six enamels. German work, circa 1690-1700.

Height 11 $\frac{1}{2}$ in.

1144.

ITALIAN FIFTEENTH CENTURY CHALICE, the stem and knobs enriched with champ-levé enamels. Siennese or Florentine work, circa 1400.

Height 7 $\frac{1}{2}$ in.

1145.

STATUETTE, in silver parcel-gilt "en repoussé," a bishop with a crozier (probably St. Augustine). Fine Flemish 17th century work.

Height 9 $\frac{1}{2}$ in.

1146.

SILVER STATUETTE OF ST. ANDREW; on the pedestal is a cavity containing a relic of the saint. Spanish 16th or 17th century work.

Height $5\frac{1}{2}$ in.

1147.

CUP OR GOBLET, in silver-gilt; with baluster-shaped stem, the bowl ornamented with punctured work, circa 1600. German or Flemish.

Height $5\frac{1}{4}$ in., diameter of bowl $4\frac{1}{4}$ in.

1148.

TANKARD, the drum or body in plain ivory, the handle and cover, which is surmounted by a pine-apple, in silver-gilt; old English last century work. From the Duke of York's Collection.

Height $8\frac{1}{4}$ in., diameter $5\frac{1}{4}$ in.

1149.

GERMAN GOTHIC SILVER-GILT CUP, with spiral bosses and gadroons, an open crown or gallery round the middle of the stem.

Height 8 in.

1150.

SILVER CUP, formed as a lady supporting a smaller cup, which turns on a swivel handle. German work, parcel-gilt.

Height $9\frac{1}{4}$ in.

1151.

SIMILAR SILVER PARCEL-GILT GERMAN CUP; a man standing on a tub.

1152.

TALL CYLINDRICAL CUP OR HANAP, in silver-gilt, embossed with figures of Richard Cœur de Lion, Saladin, Leopold Duke of Austria, and elaborate renaissance strapwork ornament; on the cover an equestrian figure in armour. German work.

Height 22 in.

1153.

COCOA NUT, silver mounted; the nut carved with three subjects of the Temptation, Cain slaying Abel, and Lot and his daughters. Dutch 17th century work.

Height $5\frac{1}{4}$ in.

1154.

SILVER-GILT MOUNTED COCOA NUT, on baluster stem, with cover surmounted by a statuette of a warrior with a lance and shield, the mountings engraved with arabesques. A beautiful example of German or Flemish work, circa 1580.

Height $10\frac{1}{4}$ in.

1155.

SILVER-GILT MOUNTED COCOA NUT, without cover; the mountings chased and engraved with fine arabesques. German or Flemish work, circa 1580.

Height $6\frac{1}{2}$ in.

1156.

SILVER-GILT MOUNTED COCOA NUT; the nut beautifully carved with Christ turning the water into wine, Christ and the woman of Samaria, &c. German 16th century work. The mountings of later period.

Height $11\frac{1}{2}$ in.

1157.

CARVED COCOA NUT, of ancient Russian work; the nut carved with three elaborate religious subjects, accompanied with inscriptions in the Russian language. It is mounted and lined with silver-gilt; the mountings enriched with cloisonné enamel in floriated patterns of green, white, and black; 16th or 17th century work. A rare and interesting example.

Height $4\frac{1}{2}$ in.

1158.

TEA POT, in silver repoussé work, admirably chased with scroll foliage; a most tasteful and beautiful specimen of silversmiths' work of the Augsburg school of circa 1690.

Height $6\frac{1}{4}$ in., width 7 in.

1159.

SILVER PARCEL-GILT BEAKER, engraved with a zone of vintage subjects and inscriptions in German, circa 1600.

Height $3\frac{1}{2}$ in.

1160.

SMALL CYLINDRICAL SILVER-GILT BEAKER AND COVER, standing on three balls, embossed with tulips and scroll foliage. Augsburg work.

Height 4 in.

1161

OLD ENGLISH ELIZABETHAN SILVER-MOUNTED MOTTLED STONEWARE JUG; the mountings engraved with arabesques, and a coat of arms with three wool-packs. Date about 1570.

Height $9\frac{1}{4}$ in.

1162.

FLAT CIRCULAR PARCEL-GILT CUP, with straight handle, ornamented with antique silver coins and medals, and encircled by an inscription purporting that the cup was made for and by the order of the Abbot of Pechwaradien, 1615. A beautiful specimen of old German plate.

Diameter $5\frac{1}{2}$ in.

1163.

PEAR-SHAPED SPRINKLER, in blue Japan porcelain, mounted in silver filigree work ; the mountings Persian or Turkish.

Length $8\frac{1}{2}$ in.

1164.

SMALL CUP, in copper, richly parcel-gilt, with German inscriptions. 17th century work.

Height $2\frac{1}{4}$ in., diameter $2\frac{7}{8}$ in.

1165.

SMALL CYLINDRICAL BEAKER, in silver, engraved with arabesques, and standing on three lions' feet, dated 1581. Dutch or Flemish.

Height $3\frac{1}{2}$ in.

1166.

SMALL SILVER COUNTER BOX, engraved with trophies, and with a head of Charles I. on the lid. Old English, circa 1630.

Height $1\frac{1}{4}$ in., diameter $1\frac{1}{8}$ in.

1167.

OLD ENGLISH SILVER-GILT COUNTER BOX, containing a set of thirteen silver counters, beautifully engraved with portraits of James I, Charles I. and his Queen, and other personages, probably by Crispin, de Passe ; on the lid of the box is a medallion head of King Charles I, in relief. Circa 1630.

1168.

OLD ENGLISH SILVER COUNTER BOX, the lid engraved with a rose, containing five silver counters, engraved by Briot, or Crispin de Passe.

1169.

SMALL SILVER COUNTER BOX, ornamented with turned or guilloche work.

1170.

SILVER PARCEL-GILT REPOUSSE-WORK PLAQUE OR PICTURE, in rococo frame ; the ascension of the Virgin surrounded by angels. Flemish work, circa 1700.

Height $13\frac{1}{2}$ in., width 9 in.

1171.

SMALL SILVER DISH, in centre a nymph reclining, scroll-work border in stamped or repoussé work. Dutch, circa 1680.

Length $8\frac{1}{2}$ in., width $7\frac{1}{2}$ in.

1172.

OVAL SILVER PARCEL-GILT DISH, in centre a woman and child in a landscape, border of fruit and foliage, and medallion of Roman emperors ; repoussé work in high relief. Dutch, circa 1690.

Length 13 in., width 11 in.

1173.

OVAL DISH, in silver, embossed in centre with William Tell shooting at the apple on his son's head; border of scroll foliage. German work in repoussé.

1174.

SMALL OVAL SILVER PLAQUE, perforated arabesque work, from the lid of a snuff-box. Circa 1720.

Length 3 in., width 2 in.

1175.

SMALL SILVER BUST OF HERCULES.

Height 2 in.

1176.

SMALL SILVER-GILT JEWISH CIRCUMCISION CUP. 17th century work.

Diameter $2\frac{1}{4}$ in.

1177.

CIRCULAR SILVER-GILT PEDESTAL, ornamented with amorini in relief. 17th century work.

Height $5\frac{1}{2}$ in.

1178.

STATUETTE, in silver repoussé-work, of a peasant boy.

Height $7\frac{1}{2}$ in.

1179.

SILVER REPOUSSÉ-WORK TRAY, embossed with the Annunciation in the centre; four oval enamels of scriptural subjects at the corners. Flemish 17th century work.

Length 7 in., width 6 in.

1180.

SILVER CIRCULAR BOX RELIQUARY, engraved and chased with scroll-work and a monogram. Spanish 17th century work.

Diameter, $2\frac{1}{2}$ in.

1181, 1182, 1183.

TWO SMALL PEDESTAL-SHAPED BOXES, in silver, ornamented with niello-work, and having statuettes of Bacchus and Diana on the lids. A tazza "en suite" with taper stand.

1184.

SILVER BADGE OF THE CALEDONIAN SOCIETY; a figure of St. Andrew.

Height 3 in.

1185, 1186, 1187.

THREE SMALL OVAL BUSTS, in silver repoussé-work, in brass rococo frames; Alexander, Attila, and Godfrey of Boulogne.

Height of each $5\frac{1}{2}$ in., width $3\frac{1}{2}$ in., including frame.

1188, 1189, 1190.

THREE CIRCULAR SILVER CHASINGS, representing battle subjects, with equestrian figures of the three previous-named heroes; also in rococo brass frames.

Height, including frame, $10\frac{1}{2}$ in., width 7 in.

1191.

A CHASED SILVER SWORD-HILT.

1192.

A SEATED HINDOO DEITY, in terra cotta, covered with thin silver plate.

Height 7 in.

1193.

CIRCULAR-TOPPED SILVER CHASING; a Roman triumph.

Height $3\frac{7}{8}$ in., width $2\frac{1}{4}$ in.

1194.

CIRCULAR SILVER CHASING, of very minute workmanship, by Kirstein of Strasbourg; subject, Cincinnatus.

Diameter $3\frac{1}{4}$ in.

1195.

SMALL SILVER CUP, on tall stem.

Height $3\frac{1}{4}$ in.

1196.

SILVER INKSTAND, in the style of the renaissance, supported on three terminal fymes; on the cover a statuette of Cupid. This beautiful piece of Italian plate was formerly the property of the celebrated linguist, Cardinal Mezzofanti, and was purchased at his sale in Rome.

1197.

A SILVER PEG TANKARD, finely chased and engraved.

1198, 1199, 1200, 1201.

FOUR SILVER-GILT REPOUSSÉ-WORK SALVERS, embossed with figures of the Patriarchs.



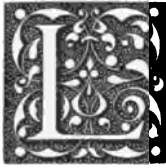


SECTION VIII.

MOUNTED CRYSTALS,

And other Objects in Precious Metals.

1242.



LARGE CUP OR OVAL BOAT-SHAPED BOWL, on tall baluster-shaped stem, in rock crystal, mounted in silver-gilt and gold, richly decorated with translucent enamels; the handle formed by a flying dragon; a satyr's mask enamelled in proper colours at the other extremity; at each side are festoons of coloured flowers. Exhibited at the Manchester Exhibition, (No. 326).

Height $11\frac{1}{2}$ in., length of the bowl 8 in.

1243.

CYLINDRICAL CUP AND COVER, in rock crystal, engraved with arabesques, and supported on baluster-shaped stem; silver-gilt mounting. Italian cinque-cento work.

Height $8\frac{1}{4}$ in.

1244.

OVAL ROCK-CRYSTAL CUP AND COVER, on baluster-shaped stem, mounted in silver-gilt, at the summit of the cover a statuette of St. Michael.

Height 7 in.

1245.

SMALL GOBLET OR CUP, in rock crystal, engraved with arabesques, on baluster-shaped stem. Italian 16th century work.

Height $3\frac{3}{4}$ in.

1246.

SEAL, Atlas upholding the globe, cut in rock crystal. Russian work, executed in Siberia.

Height $3\frac{1}{2}$ in.

1247.

OVAL BOWL, in blue-tinted onyx.

Length $4\frac{3}{4}$ in., width $3\frac{1}{2}$ in.

1248.

SMALL OVAL BOWL, in brown and white onyx.

Length $2\frac{3}{4}$ in., width 2 in.

1249.

OVAL FLUTED TRAY, in rock crystal, mounted in silver filigree work. Italian or Spanish 17th century work.

Length 9 in., width 7 in.

1250.

SMALL OVAL CUP, in brown onyx.

Length 2 in.

1251.

SMALL OVAL CUP, in yellow onyx.

Length 3 in.

1252.

CIRCULAR CUP, in cornelian.

Diameter 3 in.

1253.

FLAT TRAY OR SAUCER, in red mottled jasper.

Diameter 4 in.

1254.

CUP AND SAUCER, in moss agate. From Cambay in the East Indies.

Diameter of saucer $3\frac{1}{2}$ in.

1255.

TAZZA, in white moss agate or spar.

Diameter $7\frac{1}{4}$ in.

1256.

A BALL CUT INTO FACETS, in rock crystal.

Diameter $2\frac{1}{4}$ in.

1257.

TAZZA, in "blue John" Derbyshire spar.

Height $6\frac{1}{2}$ in., diameter 8 in.

1258.

SMALL TAZZA, in "blue John."

Height $5\frac{1}{2}$ in., diameter $5\frac{1}{4}$ in.

1259.

SMALLER TAZZA, in the same material.

Height $4\frac{1}{4}$ in., diameter $4\frac{1}{4}$ in.

1260.

SMALLER TAZZA, in the same material.

Height $3\frac{1}{2}$ in., diameter $4\frac{1}{4}$ in.

1261.

CUP OR GOBLET, on tall stem, in the same material.

Height $5\frac{1}{2}$ in., diameter 4 in.

1262.

INKSTAND, in Agra mosaïc of precious stones, on ground of white alabaster.

Length 12 in., width 10 in.

1263.

SMALL OVAL ONYX TAZZA, upheld by a figure of a negro in enamelled silver; the body formed by a "perle baroque."

Height $4\frac{1}{4}$ in.

1264.

SMALL OVAL TAZZA, in cornelian, mounted in silver-gilt, with two handles.

Length $3\frac{1}{2}$ in., width $1\frac{1}{4}$ in.

1265.

SMALL OVAL TAZZA, in red and white German onyx, mounted in silver.

Length $3\frac{1}{2}$ in., width $2\frac{1}{2}$ in., height $2\frac{1}{2}$ in.

1266.

CRUCIFIX, in rock crystal, richly mounted in enamelled silver gilt, and set with garnets, turquoises, &c.

Height $10\frac{1}{2}$ in.

1267.

SMALL ONYX CUP.

Diameter $2\frac{1}{8}$ in.

1268.

SMALL EWER, in malachite, mounted in silver-gilt.

Height $6\frac{1}{4}$ in.

1269.

PAPER WEIGHT, an eagle with a serpent, in gilt metal, mounted on a slab and pedestal of malachite.





SECTION IX.

SNUFF-BOXES, BONBONNIÈRES, ETUIS, AND SIMILAR OBJECTS OF BIJOUTERIE.*

1271.



SNUFF-BOX, in Dresden porcelain, gold, mounted with diamonds and ruby in front, six subjects, painted outside, with a portrait of Augustus King of Saxony, founder of the Meissen factory, inside. 18th century work. Exhibited at Manchester, (No. 298.)

Length $3\frac{1}{2}$ in., width $2\frac{1}{4}$ in.

1272.

ENAMELLED OBLONG BOX, "Mutius Scævola," metal mounted.

Length 3 in., width $2\frac{1}{2}$ in.

1273.

OBLONG BOX, in porcelain, "Capo di Monte," with small relief heads of Roman celebrities, male and female. Subjects, Cleopatra painted inside the lid, and a landscape on the reverse. 18th century work.

Length 3 in., width $2\frac{1}{2}$ in.

1274.

Box, in Dresden porcelain; subjects illustrating coquetry. Diamonds and rubies inserted in front. 18th century work. Exhibited at Manchester, (No. 299.)

Length 3 in., width $2\frac{1}{4}$ in.

1275.

OBLONG BOX, in Dresden porcelain; silver mounted. Six military subjects on the outside. Family portraits (?) inside, with a view of the chateau. 18th century work.

Length 3 in., width $2\frac{1}{2}$ in.

1276.

OVAL BOX, "Capo di Monte," metal mounted. Triumph of Bacchus, on the lid. 18th century work.

Length 3 in.

* Nos. 1271 to 1353, compiled by Henry Cole, Esq., C.B.

1277.

OVAL BOX, in Dresden porcelain, with seven subjects, mounted in metal. 18th century work.

Length 3 in.

1278.

OBLONG BOX, in Dresden porcelain, metal mounted, ornamented with flowers outside ; a girl embroidering inside ; delicately and charmingly painted. 18th century work.

Length $3\frac{1}{4}$ in., width $2\frac{1}{2}$ in.

1279.

OBLONG BOX, white enamelled, with raised gilt work, silver mounted. Italian work (?).

Length 3 in., width $2\frac{1}{4}$ in.

1280.

OBLONG BOX, gilt inside, inlaid with six enamelled plaques, the principal subject being a fox caught with hounds ; the basis of the box is green lac, inlaid with gold and silver scrolls and flowers. French work.

Length $2\frac{1}{2}$ in., width 2 in.

1281.

OBLONG BOX, gilt, six enamelled plaques, classical subjects. 18th century work. Exhibited at Manchester, (No. 293.)

Length $3\frac{1}{4}$ in., width $2\frac{1}{2}$ in.

1282.

WHITE ENAMELLED BOX, metal mounted, pastoral subjects painted inside and out. 18th century work.

About 3 in.

1283.

OBLONG BOX, enamelled on metal ; pastoral subjects. Female figure with mask painted inside the lid. 18th century work.

Length $3\frac{1}{4}$ in., width $2\frac{1}{2}$ in.

1284.

CIRCULAR TORTOISE-SHELL BOX, with enamelled oval portrait on the lid, mounted in gold. 18th century work.

Diameter $3\frac{1}{4}$ in.

1285.

CIRCULAR TORTOISE-SHELL BOX, oval enamelled female head inserted in the lid. 18th century work.

Diameter $3\frac{1}{4}$ in.

1286.

CIRCULAR TORTOISE-SHELL BOX, metal mounted, with a silver oval chasing in the lid by Kirftein of Strasbourg, of stags and landscape. 19th century work.

Diameter $4\frac{1}{4}$ in.

1287.

CIRCULAR TORTOISE-SHELL Box, metal mounted, with an oval enamel of the Nativity let into the lid.

Diameter 3 in.

1288.

Box, metal mounted aventurine.

Length 3 in.

1289.

VENETIAN GLASS Box, metal mounted. 17th century work.

Length 3 in.

1290.

OVAL Box, gold, inlaid with cornelian, turquoise, and other stones in wreaths and scrolls. 18th century work. A lady's portrait in secret slide under the bottom. Exhibited at Manchester, (No. 290).

About 3 in.

1291.

Box, gold, pillar mounted, bottom and sides of black Vernis Martin work; lid, a very fine landscape, with figures in mosaic: the whole in fine condition.

Length 3 in., width $2\frac{1}{4}$ in.

1292.

OBLONG TORTOISE-SHELL Box, gold mounted, with a mosaic of St. Peter on the lid.

Length $3\frac{1}{4}$ in., width $2\frac{1}{4}$ in.

1293.

OCTAGONAL OBLONG Box, gold, formed of mosaics, with raised pearls on the lid, in which is inserted an oval enamel. 18th century work. Exhibited at Manchester. A beautiful specimen.

Length $3\frac{1}{4}$ in., width $2\frac{1}{4}$ in.

1294.

ROCK CRYSTAL OVAL Box, mounted with gold and enamel. 18th century work.

Length $3\frac{1}{4}$ in.

1295.

CIRCULAR CHINESE Box, sculptured tortoise-shell; the lid with figured border of flowers in gold piqué work.

Diameter $3\frac{1}{4}$ in.

1296.

OVAL TORTOISE-SHELL Box, with gilt mounting, inlaid with piqué work of gold, silver, and copper; boy playing a flute, on the lid.

Length $3\frac{1}{4}$ in.

1297.

OVAL Box, gold, tortoiseshell mounted piqué box, with a beautiful miniature inside the lid of a female preparing to play a flute. Exhibited at Manchester, (No. 287).

Length $3\frac{1}{4}$ in.

1298.

Box, formed of the shell of a small tortoise, with mother-of-pearl top, mounted in metal, the mother-of-pearl with engraved coat of arms and motto "Spero." 18th century work.

Length $3\frac{1}{4}$ in.

1299.

OBLONG Box, made of elephants' teeth, lined with tortoiseshell, silver mounted.

Length $2\frac{1}{4}$ in., width 2 in.

1300.

GOLD OVAL Box, chased with hunting subjects round the lid and sides, a moss agate set into the top, pierced foot. Very fine work.

Length $3\frac{1}{2}$ in.

1301.

SILVER CIRCULAR Box, the lid of green jasper, the sides and bottom niello-work with gilt background. 18th century work.

Diameter $3\frac{1}{2}$ in.

1302.

OVAL Box, gold mounted, made out of the wood of the mulberry tree planted by Shakespeare, formerly in the possession of David Garrick, a gold medal of Shakespeare set into the lid. Exhibited at Manchester, (No. 300).

Length $3\frac{1}{4}$ in.

1303.

OVAL Box, metal mounted, jasper (?) polished petrified wood.

Length $2\frac{1}{2}$ in.

1304.

CIRCULAR OAK-WOOD Box, made from the timber saved from York Minster after the fire, with a silver medal set into the lid. Date 1829.

Diameter $4\frac{1}{2}$ in.

1305.

OVAL Box, from Charles II.'s oak, silver mounted, portrait of the King in the oak tree. 17th century work.

Length $3\frac{1}{2}$ in.

1306.

OVAL BOXWOOD Box, with Phœbus, Diana, and Actæon, the signs of the Zodiac, &c. sculptured on the lid and arabesques on the sides. 17th century work.

About $3\frac{1}{2}$ in.

1307.

OVAL Box, gold mounted, mosaic agates forming the lid and reversed, with various others inserted in the sides. 18th century work.

Length $2\frac{1}{4}$ in.

1308.

OBLONG Box, Japan, gilt mounted with painted enamel inside the lid.

Length $3\frac{1}{4}$ in.

1309.

OVAL IRON Box, repoussé work, cupids and nymphs. 17th century work.

About $3\frac{1}{2}$ in.

1310.

CIRCULAR IRON Box, repoussé work, silver mounted. Subjects, men smoking. German work (?), 17th century.

Diameter $3\frac{1}{2}$ in.

1311.

OCTAGONAL BLOODSTONE Box, gold mounted.

Length $3\frac{1}{4}$ in., $2\frac{1}{4}$ in.

1312.

OVAL AMBER Box, with the arms of — on the lid. 18th century work.

About $4\frac{1}{2}$ in.

1313.

CIRCULAR Box, fine Vernis Martin work. Pastoral or amatory subject.

Diameter $3\frac{1}{2}$ in.

1314.

CIRCULAR Box, Vernis Martin work, metal mounted. Subjects, cupids painted in brown monochrome.

Diameter $3\frac{1}{2}$ in.

1315.

OBLONG Box, niello-work. Presented to Robert Napier, by Lieut.-General Wilton, Russian Service, 1841.

Length $3\frac{1}{2}$ in.

1316.

OVAL Box, two onyx stones friated, German-metal mounting (?).

Length 3 in.

1317.

OBLONG HORN BOX, mounted with gold piqué work.
Length $2\frac{1}{2}$ in.

1318.

TORTOISESHELL BOX, piqué; in the shape of a ship.

1319.

CIRCULAR TORTOISESHELL BOX, varnished, with gold mountings; portrait of a spaniel on the lid.

Diameter $2\frac{1}{2}$ in.

1320.

CIRCULAR MOSAIC BOX, consisting of specimens of various stones, each one numbered, set in gold. Exhibited at Manchester, (No. 291).

Diameter $2\frac{1}{4}$ in.

1321.

CIRCULAR BOX, polished pudding-stone, metal mounted.
Diameter $2\frac{1}{4}$ in.

1322.

ROCOCO-SHAPE BLOODSTONE BOX, with gold mountings.
Wide $1\frac{1}{2}$ in.

1323.

CIRCULAR BOX, moss agate mounted in gold. 18th century work.
Diameter $2\frac{1}{4}$ in.

1324.

CIRCULAR BOX, fluor spar, or root of the amethyst, gold mounted cameo with a goat, pearls and gold flowers inserted on the lid.
Diameter $2\frac{1}{2}$ in.

1325.

CIRCULAR IVORY BOX, lined with tortoiseshell, silver relief head of St. Mark on the lid.
Diameter $2\frac{1}{2}$ in.

1326.

OVAL BOX, gold, with Sèvres plaque for lid.
Length $2\frac{1}{2}$ in.

1327.

OVAL CRYSTAL BOX, mounted in gold. 18th century work.
Length $2\frac{1}{4}$ in.

1328.

ROCOCO OVAL-SHAPED ROCK-CRYSTAL BOX. Exhibited at Manchester, (No. 297).
Length $2\frac{1}{4}$ in.

1329.

ROCK-CRYSTAL Box, curiously cut in two compartments, mounted in gold, pastoral subjects sculptured on the top and sides.

Length 3 in.

1330.

OVAL ROCK-CRYSTAL Box, mounted in gold.

Length $2\frac{1}{4}$ in.

1331.

Box, fluor spar, or root of amethyst, gold mounted, with a bird sculptured on the lid. 18th century work.

Length $2\frac{1}{2}$ in.

1332.

OCTAGON Box, limestone with curious prismatic striations, mounted in gold.

Length $1\frac{1}{4}$ in.

1333.

OBLONG Box, moss agate patch-box mounted in gold.

About $2\frac{1}{4}$ in.

1334.

OBLONG MOTHER-OF-PEARL Box, gold mounted, with raised mother-of-pearl on the outside. 18th century work.

Length $2\frac{1}{2}$ in.

1335.

CIRCULAR Box, pierced iron, Italian work (?), 17th century.

Diameter $2\frac{1}{2}$ in.

1336.

CIRCULAR Box, made from the yew-tree planted by Mary Queen of Scots at Crookston Castle.

1337.

CIRCULAR HORN Box, gold piqué work.

Diameter $1\frac{1}{2}$ in.

1338.

LADY'S PATCH-BOX, ivory, with a Wedgwood cameo on the lid; gold mountings.

Length $2\frac{1}{2}$ in.

1339.

CIRCULAR Box, enamel on gold, originally a watchcase, with figures outside and landscape inside. 18th century work.

1340.

CIRCULAR Box, gold enamel, originally a watchcase. The Virgin, Christ, and St. John, at the back. Virgin and Child on the inside of the lid. French 17th century work. Very fine specimen.

1341.

Box, in Dresden porcelain, representing a leg mounted in gold, in its original case.

1342.

ETUI, in Dresden porcelain, gold mounted. Finely painted.
Length $4\frac{1}{4}$ in.

1343.

ETUI, in metal enamel, mounted in gold.
Length $3\frac{1}{4}$ in.

1344.

CASE, in Dresden porcelain, figures painted in pink with yellow ground.
Length $4\frac{1}{4}$ in.

1345.

ETUI, being a Dresden porcelain bambino set in silver, in its original case. German work, 18th century.
Length 5 in.

1346.

BLOODSTONE ETUI, with a pug dog sculptured on the top, set in gold with a ruby in front.
Length $3\frac{1}{2}$ in.

1347.

BLOODSTONE ETUI, rococo form, and ornaments set in gold, containing knife and other implements.
Length $3\frac{1}{2}$ in.

1348.

EGG-SHAPED HORN BOX, ornamented with gold piqué work, and small gold spoon inside.
Length $2\frac{1}{2}$ in.

1349.

VERNIS MARTIN NEEDLE-CASE, paintings of cupids, mounted in gold.
Length 5 in.

1350.

VERNIS MARTIN WORK CASE. Exhibited at Manchester, (No. 322).
Length $6\frac{1}{2}$ in., diameter $1\frac{1}{4}$ in.

1351.

TORTOISESHELL BOX, with cover, ornamented with piqué work.
Length $5\frac{1}{2}$ in., diameter $3\frac{1}{4}$ in.

1352.

SILVER SNUFF-BOX. Presented to R. Napier by Lieut. J. Inverarity.

1353.

RAM'S-HORN TABLE SNUFF-BOX, belonging to Rob Roy Macgregor, in the possession of the late Duke of Gordon's factor.

1354.

SHUTTLE, in gold, encrusted with piqué work, in mother-of-pearl and gold, on black lac. 18th century work.

1355.

SHUTTLE, steel open work. 18th century work.

1356.

OVAL SNUFF-BOX, in liver-coloured jasper, mounted in gold; on the lid an oval shell cameo of Pan and Cupid; a spray of foliage set with emeralds and diamonds in front.

1357.

OVAL-SHAPED SNUFF-BOX, in dark red jasper, mounted in gold; on the lid a cat, carved in relieve as a cameo.

1358.

SMALL-SHAPED PATCH-BOX, in brown mottled agate, with beautiful chased gold mounts; a looking-glass inside the lid.

Length $2\frac{1}{4}$ in.

1359.

OVAL BLACK SHELL PATCH-BOX, with a coat of arms and motto, "Virtute et labore," in gold piqué work on the lid; in the inside a miniature portrait of Miss Gunning, afterwards Duchess of Argyle.

1360.

CIRCULAR SNUFF-BOX, in red lac, with gold rims; on the lid a painted subject in Vernis, a woman accusing a soldier who is brought prisoner before a Roman general.

Diameter $3\frac{1}{4}$ in.

1361.

OVAL BOX, in mosaic, of striated agates, cornelians, &c. with gold filets, disposed in interlaced and fret patterns; on the lid is appliqué an enamel in brown camaieu on gold, representing a bust of Plato, gold lined.

Length $3\frac{1}{4}$ in.

1362.

OBLONG BOX, with the corners cut off, enamel on gold; on the lid and under side views of Swiss lakes. Geneva work.

Length $3\frac{1}{4}$ in.

1363.

CIRCULAR BOX, with chased gold mounts; ground, a striped pattern of light puce-coloured lacquer and red tinted gold; in the centre of the lid a fine onyx cameo of Joseph II. Emperor of Austria.

1364.

OBLONG BOX, with the corners cut off, gold enamel mounting; the bottom and lid in Mocha stone; the sides filled in with panels of pale silver grey translucent enamel. A beautiful French box. Period of Louis XVI.

Length $3\frac{1}{4}$ in.

1365.

CIRCULAR VERNIS MARTIN BOX, with gold rims; on the lid a pastoral subject of children; pale sky-blue ground. From Lord Harrington's Collection.

1366.

CIRCULAR-SHAPED SNUFF-BOX, root of amethyst, with gold wave-pattern rim.

Diameter $2\frac{1}{2}$ in.

1367.

OBLONG BOX, with the corners rounded, in dark red glass paste; a Roman mosaic of the cascade of Tivoli on the lid. Roman 19th century work.

Length $4\frac{1}{8}$ in.

1368.

OBLONG OCTAGONAL GOLD BOX, richly chased; the top and bottom in black shell, inlaid with hunting subjects in gold piqué. A beautiful French box. Period of Louis XV. In outer case of green fish skin.

Length $3\frac{3}{8}$ in.

1369.

OVAL BOX, in dark claret-coloured Vernis, painted with cupids in red camaieu. English work.

Length $3\frac{1}{8}$ in.

1370.

CIRCULAR BOX, in Venetian millefiore or mottled glass, gold lined and mounted.

Diameter $2\frac{7}{8}$ in.

1371.

SHELL BOX, covered with a ground of red lac, inlaid with stripes and rings of lacquered mother-of-pearl; gold rims.

Diameter 3 in.

1372.

OVAL GOLD Box, with panels of dark purple translucent enamel, the borders beautifully enriched with imitation pearls; in the centre an oval miniature of a lady, enamelled on gold; in case of green fish skin. A fine French Louis XV. box.

Diameter $3\frac{1}{4}$ in.

1373.

OBLONG Box, with the corners cut off, in Labrador spar, lined in the inside with green serpentine.

Length $3\frac{1}{4}$ in.

1374.

OVAL-SHAPED SNUFF-BOX, the body silver, the lid inlaid with a panel of polished brown wood, on which is a beautiful appliqué scroll ornament in gold and silver arabesque, with a clown and a ballet-girl beating a tambourine, birds, vase of flowers, &c; in the inside of the lid a miniature painting of a peasant giving a nest of birds to two girls. Circa 1730.

Length $3\frac{1}{4}$ in.

1375.

CIRCULAR Box, in black shell, lined with gold, on the lid a circular miniature in wash of Anne, daughter of the Empress Catherine of Russia.

1376.

SMALL ROUNDED OBLONG Box, in steel open work, on a ground of gilt metal. Italian work. Circa 1700.

Length $2\frac{1}{4}$ in.

1377.

CIRCULAR VINAIGRETTE, in the form of a miniature snuff-box; the bottom in fossil madrepore, the lid in a bright emerald green stone; gold mounted. Purchased in Copenhagen.

Diameter $\frac{7}{8}$ in.

1378.

SMALL SCENT BOTTLE, in mother-of-pearl, the lower part fluted, mounted in silver; on the stopper inscribed, "Nelson and Bronte to Mrs. Ward." A present from Nelson to his daughter.

1379.

CYLINDRICAL CUP OR BEAKER, in papier maché and "Vernis" painting, decorated with Cupid holding a garland or festoon of flowers, on dark brown ground.

Height $3\frac{1}{4}$ in., diameter $3\frac{1}{4}$ in.

1380.

OVAL SNUFF-BOX, in chased and perforated steel, scroll foliage pattern, also "picked out" with gold. Italian work, circa 1700.

Length 3 in.

1381.

CIRCULAR IRON SNUFF-BOX, ornamented with turned fret or basket-work patterns in compartments.

Diameter 3 in.

1382.

LARGE OBLONG SNUFF-BOX, white enamel on copper, painted with architectural subjects in grisaille.

Length $4\frac{1}{4}$ in., width $3\frac{1}{4}$ in., height 2 in.

1383.

NEEDLE-CASE, in Vernis Martin, painted with birds on pale blue landscape background.

Length 6 in.

1384.

SMALL PEAR-SHAPED SCENT BOTTLE, in enamel, painted with pastoral amatory subjects; mounted in silver gilt.

Height $3\frac{1}{2}$ in.

1385.

SMALL FLACON, in the form of a plum, with two green leaves; old Chelsea porcelain; silver stopper in the form of a bud.

1386.

SIMILAR FLACON, in the form of a plum, with silver leaf-shaped stopper.

1387.

LONG OBLONG PATCH-BOX, ivory ground, gold mounted, on the lid a panel of dark green translucent enamel on gold, with an oblong cartouche in the centre, surrounded with small brilliants, and the motto, "Pensez à moi," in gold open letters. French Louis XV. work.

Length $3\frac{1}{2}$ in.

1388.

OVAL SNUFF-BOX, in dark brown lacquered leather, lined with silver, the lid in chased silver, with an oval striated onyx set in. Scottish or English last century work.

Length $2\frac{1}{2}$ in., height $2\frac{1}{2}$ in.

1389.

OBLONG SILVER SNUFF-BOX, Chinese work, chased with figure subjects.

Length $2\frac{1}{4}$ in.

1390.

OBLONG IVORY PATCH-BOX, the lid ornamented with scrolls in punctured work, in the inside a painting on ivory of a lady and an amorino. Italian work.

Length $3\frac{1}{4}$ in.

1391.

OBLONG SILVER SNUFF-BOX, on the lid a panel of black tortoise-shell, with an appliqué subject in silver repoussé work, representing Flemish peasants carousing. An English last century box.

Length $3\frac{1}{8}$ in.

1392.

OVAL-SHAPED MOCHA STONE PATCH-BOX, mounted in gold, and richly chased with cartouche work, panels of birds, &c.

1393.

CIRCULAR SNUFF-BOX, in oak, from York Minster, with a silver medal of York Minster let into the lid.

1394.

OBLONG SNUFF-BOX, in carved wood. Purchased in Copenhagen.

1395.

OVAL LOCKET-CASE, enamel on gold, pale blue ground, painted with classical figures in brown or black. An exquisite specimen of old Flemish 17th century enamel.

Height $1\frac{1}{4}$ in., width 1 in.





SECTION X.

ENAMELLED AND OTHER MINIATURES.

1501.



LOUIS QUATORZE, a beautiful small oval enamel miniature on gold, by Petitot.

Height $\frac{7}{8}$ in., width $\frac{3}{4}$ in.

1502.

OVAL ENAMEL MINIATURE, of a gentleman in a blue coat, by Zincke.

Height $1\frac{1}{4}$ in., width 1 in

1503.

LARGE SQUARE ENAMEL MINIATURE, by C. Boit, inscribed "Mrs. Helena Fermor, wife of Henry Fermor, Esq., of Tufmore, and mother of Bell Fermor."

Height $4\frac{1}{4}$ in., width $3\frac{1}{2}$ in.

1504.

SILVER RING, with a swivel tablet, containing miniatures of a clergyman and an officer. German 18th century work.

1505.

MINIATURE, on vellum, of a lady wearing a ruff and a black dress; blue background. Flemish work, circa 1620.

Height $2\frac{1}{4}$ in., width $1\frac{3}{4}$ in.

1506.

OVAL MINIATURE, on vellum, of James Stuart, Earl of Murray.

Height $2\frac{1}{8}$ in., width $1\frac{3}{4}$ in.

1507.

OVAL MINIATURE, on vellum, of James Douglas, Earl of Morton.

Height $2\frac{1}{4}$ in., width $1\frac{3}{4}$ in.

1508.

OVAL ENAMEL PORTRAIT, of a gentleman in a blue velvet coat, by Zincke.

1509.

OVAL ENAMEL, of a lady in a low blue dress, by Zincke. A very fine example of the master.

Height $1\frac{7}{8}$ in., width $1\frac{1}{2}$ in.

1510.

OVAL ENAMEL MINIATURE, of a Dutch gentleman, with a purple coat and large wig. Circa 1760.

Height $2\frac{1}{2}$ in., width $1\frac{7}{8}$ in.

1511.

OVAL ENAMEL PORTRAIT, of a lady. Circa 1760.

Height $2\frac{1}{2}$ in., width $2\frac{1}{4}$ in.

1512.

OVAL ENAMEL MINIATURE, of the Duc de Montpensier. Circa 1740.

Height $1\frac{1}{2}$ in., width $1\frac{1}{2}$ in.

1513.

OVAL ENAMEL MINIATURE, of a gentleman with a blue coat and yellow waistcoat. Circa 1770.

Height 2 in., width $1\frac{1}{2}$ in.

1514.

OVAL ENAMEL MINIATURE, of the poet Thomson, by H. P. Bone, after Aikman. In the Collection of Lord Lyttelton, at Hagley.

Height $2\frac{3}{4}$ in., width $1\frac{1}{2}$ in.

1515.

OVAL ENAMEL PORTRAIT, of Rembrandt in a fancy costume, after a picture by himself, signed "J. Bodemer, 1801."

Height $3\frac{1}{2}$ in., width $2\frac{1}{4}$ in.

1516.

LARGE SQUARE MINIATURE, in enamel, by H. P. Bone, after Sir J. Reynolds, from the original at Althorp. Portrait of Lavinia, wife of John, second Earl Spencer.

Height $5\frac{1}{4}$ in., width $4\frac{1}{4}$ in.

1517.

PORTRAIT, of Inigo Jones, after Vandyk, by H. P. Bone.

Height $5\frac{3}{4}$ in., width $4\frac{1}{4}$ in.

1518.

OVAL ENAMEL MINIATURE, head of the Magdalen, after Guido, by H. P. Bone.

Height $5\frac{1}{4}$ in., width $4\frac{1}{2}$ in.

1519.

OVAL ENAMEL, head of a lady in fancy costume. An old English enamel, circa 1720.

Height 3 in., width $2\frac{1}{4}$ in.

1520.

OVAL ENAMEL, head of the Earl of Westmoreland, by H. P. Bone.

Height 2 in., width $1\frac{1}{2}$ in.

1521.

OVAL PORTRAIT, in enamel, of Mary Villiers, Duchefs of Richmond, after Sely, by H. P. Bone.

Height 4 in., width 3 in.

1522.

OVAL ENAMEL PORTRAIT, of Mary Fielding, Duchefs of Hamilton, by H. P. Bone, after Lely.

Height 4 in., width $3\frac{1}{2}$ in.

1523.

OVAL ENAMEL PORTRAIT, of Garrick.

Height 3 in., width $2\frac{3}{8}$ in.

1524.

OVAL MINIATURE, on ivory, portrait of Napoleon.

Height $2\frac{1}{2}$ in., width 2 in.

1525.

OVAL ENAMEL MINIATURE PORTRAIT, of Mireveldt, by H. P. Bone.

Height $5\frac{1}{2}$ in., width $4\frac{1}{2}$ in.

1526.

MINIATURE PORTRAIT, on vellum, of a Queen of Spain, by A. Lapi, in ormolu frame. From the Bernal Collection.

Height 6 in., width $4\frac{1}{2}$ in.

1527.

CIRCULAR ENAMEL MINIATURE, a lady smoking a pipe.

Diameter $7\frac{1}{4}$ in.

1528.

OVAL ENAMEL MINIATURE, of a gentleman in a blue coat. Circa 1770.

Height $1\frac{3}{8}$ in., width $1\frac{1}{8}$ in.

1529.

OBLONG ENAMEL, on porcelain, a group of amorini, emblematic of painting.

Length $4\frac{1}{4}$ in., height 4 in.

1530.

SQUARE MINIATURE, on ivory, portrait of Sir Walter Scott, by Landfeer.

Height $3\frac{1}{2}$ in., width $2\frac{3}{4}$ in.

1531.

OVAL MINIATURE, in "guash," of a French lady, in ormulu frame. From the Bernal Collection.

1532.

CIRCULAR MINIATURE, in "guash," of a French lady seated in a garden with a spaniel on her knee.

Diameter $2\frac{1}{8}$ in.

1533.

OVAL MINIATURE PORTRAIT, of a gentleman, in an ivory gold-lined case. Circa 1760.

Height $1\frac{1}{2}$ in., width $1\frac{1}{2}$ in.

1534.

OBLONG UPRIGHT MINIATURE, a head in profile on ivory, in chased gold and enamelled frame.

Height $2\frac{1}{4}$ in., width $1\frac{7}{8}$ in.

1535.

CIRCULAR MINIATURE, in ivory, of a French lady, by Autissier, 1817.

Diameter $3\frac{1}{4}$ in.

1536.

OVAL MINIATURE, of a lady, in white fatin, signed "G. Spencer, 1749."

Height $2\frac{1}{8}$ in., width $1\frac{7}{8}$ in.

1537.

OVAL MINIATURE PORTRAIT, of a lady, on ivory, in a blue dress. English work, circa 1740.

Height $1\frac{7}{8}$ in., width $1\frac{3}{4}$ in.

1538.

OVAL MINIATURE, in ivory, of Piron, by Hall, in gold frame.

Height $1\frac{1}{2}$ in., width $1\frac{1}{2}$ in.

1539.

OVAL MINIATURE PORTRAIT, of a gentleman wearing a light blue coat, on ivory, in gold locket setting, initialled "J. S. 1777."

Height $1\frac{1}{2}$ in., width $1\frac{1}{4}$ in.

1540.

OVAL MINIATURE PORTRAIT, of Sir Christopher Wren, by Bernard Lens, initialled "B. L."

Height 3 in., width $2\frac{1}{4}$ in.

1541.

CASE, containing four small circular water-colour miniatures of Francis I, Diane de Poitiers, Henri Deux, and Charles V.

1542.

SMALL OVAL MINIATURE, in ivory; the Virgin and Child.

Height 2 in., width 1½ in.

1543.

SMALL MINIATURE PICTURE, painted in guash; the flight into Egypt.

Height 3½ in., width 2½ in.

1544.

CIRCULAR MINIATURE PICTURE in guash; a soldier rescuing a female from a gang of brigands.

Diameter 2½ in.

1545.

MINIATURE PORTRAIT, in oil, of a lady and gentleman, painted in the inside of a silver box formed from a silver medal hollowed out. Dated 1625. German work.

Diameter 1½ in.

1546.

LARGE MINIATURE PORTRAIT, in enamel, of Dr. Johnson, after Sir Joshua Reynolds, by W. Effex.

Height 5 in., width 4 in.

1547.

MINIATURE PORTRAIT, in water colours, of Mary Queen of Scots, in a widow's dress, probably by Harding.

Height 5½ in., width 4½ in.

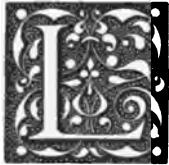




SECTION XI.

LIMOGES AND OTHER ANCIENT ENAMELS OF EUROPEAN ORIGIN.

1581.



ARGE PLAQUE, Limoges champlevé enamel, with figures in gilt metal in relief. In the centre, the Crucifixion; at the sides, four figures of saints under semi-circular arcades. The side of a châsse or reliquary. An interesting specimen of very early date; (12th century?).

Length $14\frac{1}{2}$ in., height $6\frac{3}{4}$ in.

1582.

CHASSE, or box reliquary, with ridged cover and openwork crest; Limoges champlevé enamel. In front is represented the murder of St. Thomas à Becket; on the lid, the burial of the saint; at the ends, figures of the Virgin and our Saviour under circular arcades. A rare and beautiful specimen of Limoges 13th century enamel. From the Bernal Collection.

Length $4\frac{3}{4}$ in., height $6\frac{3}{4}$ in.

1583.

CHASSE, Limoges champlevé enamel decorated with figures of angels in medallions.

Length $9\frac{1}{4}$ in., height 6 in.

1584.

PLAQUE, from a châsse; subject, the Scribe in the vision of Ezekiel marking the elect of Israel. Rhenish Byzantine champlevé enamel, 12th century work. From the Soltikoff Collection.

Length 6 in., height 4 in.

1585.

MORSE OR BROOCH OF A COPE, with a Limoges painted enamel of St. Michael inserted.

1542.

SMALL OVAL MINIATURE, in ivory ; the Virgin and Child.
Height 2 in., width $1\frac{1}{2}$ in.

1543.

SMALL MINIATURE PICTURE, painted in guash ; the flight into Egypt.
Height $3\frac{1}{2}$ in., width $2\frac{3}{4}$ in.

1544.

CIRCULAR MINIATURE PICTURE in guash ; a soldier rescuing a female
from a gang of brigands.

Diameter $2\frac{1}{2}$ in.

1545.

MINIATURE PORTRAIT, in oil, of a lady and gentleman, painted in the
inside of a silver box formed from a silver medal hollowed out. Dated
1625. German work.

Diameter $1\frac{1}{2}$ in.

1546.

LARGE MINIATURE PORTRAIT, in enamel, of Dr. Johnson, after Sir
Joshua Reynolds, by W. Effex.

Height 5 in., width 4 in.

1547.

MINIATURE PORTRAIT, in water colours, of Mary Queen of Scots,
in a widow's dress, probably by Harding.

Height $5\frac{1}{4}$ in., width $4\frac{1}{4}$ in.





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Length 14½ in., height 6½ in.

1582.

CHASSE, or box reliquary, with ridged cover and openwork crest; Limoges champlevé enamel. In front is represented the murder of St. Thomas à Becket; on the lid, the burial of the saint; at the ends, figures of the Virgin and our Saviour under circular arcades. A rare and beautiful specimen of Limoges 13th century enamel. From the Bernal Collection.

Length 4½ in., height 6½ in.

1583.

CHASSE, Limoges champlevé enamel decorated with figures of angels in medallions.

Length 9½ in., height 6 in.

1584.

PLAQUE, from a châsse; subject, the Scribe in the vision of Ezekiel marking the elect of Israel. Rhenish Byzantine champlevé enamel, 12th century work. From the Soltikoff Collection.

Length 6 in., height 4 in.

1585.

MORSE OR BROOCH OF A COPE, with a Limoges painted enamel of St. Michael inserted.

1586.

CIRCULAR DISH OR BOWL, in Limoges enamel; one of a pair of ecclesiastical or other wash-hand bowls of the kind termed "Gemelliones"—used at the service of the mass. Limoges enamel, on copper, 13th century work.

Diameter $9\frac{1}{4}$ in.

1587.

PLAQUE, LIMOGES PAINTED ENAMEL, by Leonard Limosin. A Virgin and Child, in frame of Louis XIII. period; initialed with the monogram of the master, and date 1540.

Height $8\frac{1}{2}$ in., width 5 in.

1588.

TAZZA, of Limoges enamel. The gathering of the manna, by Pierre Remond; dated 1556. An exquisite and most perfect specimen of the finest period of the Limoges manufacture.

Diameter $8\frac{1}{2}$ in., height $3\frac{1}{2}$ in.

1589.

PLATE, by Pierre Remond, en grisaille. The month of August. Initialed and dated 1565. A beautiful specimen of Limoges painted enamel.

Diameter 8 in.

1590.

CASKET, LIMOGES GRISAILLE ENAMEL, decorated with five plaques representing the labours of Hercules, by a rare anonymous artist of the Penicaud School.

Length $7\frac{1}{4}$ in., width $4\frac{1}{2}$ in., height $4\frac{1}{4}$ in.

1591.

CASKET, LIMOGES ENAMEL, mounted in silver. Five plaques in grisaille, classical subjects—Hippomenes and Atalanta, Narcissus, Acis and Galatea, Vertumnus and Pomona, Adonis, and other subjects. Initialed "J. L.," probably by Jean Limosin. Circa 1600.

Length $7\frac{1}{2}$ in., width 5 in., height 5 in.

1592.

PLATE, COLOURED ENAMEL OF LIMOGES; subject, sheep-shearing: representing the month of July. Circa 1570.

Diameter $9\frac{1}{4}$ in.

1593, A.

PAIR OF LIMOGES ENAMEL PLAQUES, from a casket; Moses and the burning bush, and the gathering of the manna. Circa 1550.

Length 5 in., height $2\frac{1}{4}$ in.

1594.

LIMOGES, ENAMEL EN GRISAILLE; pastoral subject, shepherd and shepherds with sheep. Inscription in old French. Signed "P. C.," (Pierre Courtois,) date 1550.

Height $5\frac{1}{4}$ in., width $4\frac{1}{4}$ in.

1595.

LIMOGES GRISAILLE ENAMEL PLAQUE; Christ brought before Pilate. Style of Pierre Courtois. Circa 1550-60.

Height $6\frac{1}{4}$ in., width $5\frac{1}{4}$ in.

1596.

LIMOGES COLOURED ENAMEL PLAQUE; Christ mocked. Circa 1530-40.

Height $4\frac{7}{8}$ in., width $3\frac{7}{8}$ in.

1597.

SMALL CIRCULAR-HEADED PLAQUE; Limoges grisaille enamel. The Nativity, by Pierre Remond; originally mounted as a pax. Circa 1540-50.

Height $3\frac{1}{4}$ in., width $2\frac{1}{8}$ in.

1598.

TABLEAU, OR SERIES OF FOUR LIMOGES PLAQUES, by one of the Penicaud family; standing figures of St. Augustine, St. Gregory, St. Ambrose, and St. Martin. A specimen of the finest Limoges technique. Circa 1530.

Size of each plaque, height $8\frac{1}{2}$ in., width $6\frac{1}{2}$ in.

1599, 1600.

PAIR OF CIRCULAR PLAQUES, in Limoges grisaille enamel, mounted in rich ebony and ormolu frames of the period; subject representing Hercules and the Hydra, and Hercules slaying Nessus, who is carrying off Dejanira.

Diameter of the enamels $7\frac{1}{4}$ in.

1601, 1602.

A PAIR OF LIMOGES GRISAILLE ENAMEL CIRCULAR PLAQUES, representing respectively the Almighty appearing to Adam and Eve in Paradise after the fall, and Cain fleeing after the murder of Abel. Circa 1550.

Diameter of each $5\frac{1}{2}$ in.

1603.

OVAL LIMOGES ENAMEL PLAQUE, in brilliant colours; the Baptism of our Saviour, by P. Nouailher. Signed at the back, "*P. Nouailher émailleur à Limoges.*" From the Bernal Collection.

Height $5\frac{1}{2}$ in., width $4\frac{1}{2}$ in.

1604.

OVAL PLAQUE LIMOGES ENAMEL, "sur paillon." The Delphic Sybil, in gilt metal frame.

Height $6\frac{1}{4}$ in., width $5\frac{1}{4}$ in.

1605.

LIMOGES ENAMEL PLAQUE, in colours. St. Scholastica, by J. Laudin.

Height $3\frac{7}{8}$ in., width $3\frac{1}{4}$ in.

1605 A.

PLAQUE, by J. Laudin. Venus and Cupid; same size and style as the previous piece.

1606.

SMALL CIRCULAR-HEADED LIMOGES ENAMEL PLAQUE, half-figures of three Byzantine saints.

Height $3\frac{1}{4}$ in., width $2\frac{1}{4}$ in.

1607.

SMALL CIRCULAR-TOPPED PLAQUE for a pax, Limoges grisaille enamel, by P. Remond. The Annunciation.

Height $3\frac{1}{4}$ in., width $2\frac{1}{4}$ in.

1608.

SMALL PLAQUE LIMOGES ENAMEL, in colours, "sur paillon," by J. Limosin. Head of Christ. Circa 1560.

Height $3\frac{1}{4}$ in., width $2\frac{1}{4}$ in.

1609.

COMPANION PLAQUE; head of the Virgin.

Height $3\frac{1}{4}$ in., width $2\frac{1}{4}$ in.

1610, 1611, 1612, 1613, 1614, 1615.

A SERIES OF SIX LIMOGES GRISAILLE ENAMEL PLAQUES; subjects illustrating the Lord's Prayer. Circa 1560.

Height $4\frac{1}{4}$ in., width $3\frac{7}{8}$ in.

1616.

SMALL OBLONG COFFER, Limoges *champlevé* enamel; angels within circular compartments.

Length $3\frac{1}{4}$ in., width $2\frac{1}{4}$ in.

1617, A, B, C.

SET OF FOUR SMALL OVAL LIMOGES ENAMEL PLAQUES. Heads of the Cæsars, by J. Laudin.

Height 5 in., width $2\frac{1}{4}$ in.

1618.

CIRCULAR BOWL, Ruffian enamel on silver, ornamented with flowers, with medallions of seated figures, and with the signs of the Zodiac ; 17th century work.

Diameter 6 in.

1619.

CUP AND SAUCER, Dresden enamel on gold ; the cup ornamented with medallions of equestrian figures, scroll-work, and trophies betwixt. The saucer with a battle subject. A beautiful specimen of 17th or early 18th century work.

Diameter of cup $2\frac{1}{4}$ in., and of saucer $4\frac{1}{4}$ in.

1620.

SMALL ENAMELLED BEAKER, in silver ; subject, the wife of Darius brought before Alexander.

Height $2\frac{1}{2}$ in., width $2\frac{1}{2}$ in.

1621, A.

PAIR OF SILVER-GILT SALT-CELLARS ; the bowls filled in with enamels, on gold, of mythological subjects.

Diameter $2\frac{1}{2}$ in.

1622.

SMALL OVAL PLAQUE, Limoges enamel. Our Saviour as the man of sorrows, by Penicaud.

Height $2\frac{1}{2}$ in., width 2 in.

1623.

SMALL LIMOGES ENAMEL PLAQUE. The Pentecost, after Albert Durer.

Height 4 in., width $3\frac{1}{2}$ in.

1624.

OVIIFORM EWER, Limoges grisaille enamel ; painted with a scriptural subject round the body, and with a frieze of dancing amorini above. Date 1564.

Height $10\frac{1}{4}$ in.

1625.

LIMOGES ENAMEL TRIPTYCH, by J. Courtois, in its original wooden framework ; in centre a large plaque of the Crucifixion, a Franciscan monk kneeling at the foot of the cross, with a cartouche near him inscribed "*Frater Franciscus Gonzaga, Generalis Minister Franciscanorū*, 1584." The wings are painted with twelve figures of the sibyls (six on each side), with old French inscription beneath. A curious and interesting specimen.

Height $11\frac{1}{4}$ in., width with the doors opened $21\frac{1}{4}$ in.



SECTION XII.

PART I.

WATCHES AND CLOCKS.*

1651.



CIRCULAR DIAL. Metal gilt case pierced. On the back is engraved the figure of Christ and a dragon (?). German work. No date. An early interesting specimen.

1652.

SMALL ENGLISH GOLD WATCH. The inside case of polished jasper, front a crystal. Dial gold, with engraving of Cupid. Outside case shagreen, with gold piqué. Maker, R. Halford, London. No date; 18th century work.

1653.

ENGLISH SILVER WATCH. Dial engraved with a figure of Time, with the legend "I stay for no man." Days of the month are shown on the face, outer case of shagreen, with silver piqué work. Maker, Robert Williamson, Royal Exchange. No date; 18th century work.

1654.

GOLD ENGLISH REPEATER. Inside case engraved and pierced, outside case engraved and pierced, with inlaid jasper, on which is a silver wreath with precious stones. Maker, B. Stumbels, London. Numbered 600.

1655.

LARGE METAL GILT WATCH, of curious and fine workmanship, showing the hours, days of the month, moon's age, rising and setting of the sun, the tides, with a variety of other useful information. Maker,

* The watches from No. 1651 to No. 1679, and the clocks from No. 1747 to No. 1767, were compiled by Henry Cole, Esq., C.B., the remainder by Robert Napier, Esq.

George Margetts, London. Number 3042. This watch formerly belonged to the Board of Longitude, and was sold by that Society at Sotheby and Wilkinfon's, 20th August, 1834.

1656.

FRENCH GOLD REPEATER, in three cases. First, or inside one, engraved and pierced, silver engraved dial. Second case, gold engraved and pierced. Third case, tortoiseshell with silver mountings. Made by Jacques Patron. No date; 17th century work.

1657.

OBLONG STEEL-CASED WATCH. Crystal top and bottom, silver dial, numerals raised in silver, hands blue steel set on blue steel surface. Maker, Coupe Anglois, Horlogeur du Roy, Paris. No date; 17th century work.

1658.

ENGLISH GOLD WATCH, repeater. Inner case engraved and pierced. Outer case, bloodstone set in gold, with rubies. Maker, Charles Cabrier, London. No. 2300.

1659.

ENGLISH GOLD WATCH, with two cases, the inner one beautifully ornamented with enamels, in the centre of back a shepherdess inscribing on a tree, surrounded with a blue border of translucent enamel. Maker, Windmills. No date; 18th century work.

1660.

FRENCH GOLD WATCH, attached to case. Enamel at back, of children with musical instruments, set with brilliants. White enamel face and hands, also set with brilliants. Maker, Le Blanc, Paris. No. 2018. No date; 18th century work.

1661.

FRENCH GOLD WATCH. Set with brilliants on front and back of case, enamel portrait on back. White enamel face, with brilliants in the hands. Maker, Marchand Fils, à Paris. No date; 18th century work.

1662.

FRENCH SILVER WATCH. Parcel-gilt engraved case, with watch attached to it. Dial engraved and gilt. Maker, R. Grebaunal, à Rouen. No date; 17th century work.

1663.

SILVER WATCH, with beautiful engraved scroll-work at the back, being a very fine specimen of ornamentation. Dial blue and white enamel, with gilt cupid for the hands. Shagreen case, with silver piqué work. Maker, Jean Rousseau. No date; 17th century work.

1664.

ENGLISH SILVER CLOCK-WATCH, tortoiseshell outer case, with silver piqué work. Inside pierced and finely engraved. Fine old silver dial with Roman numerals. Maker, J. Barnet, London.

1665.

GOLD WATCH. Centre of face and back of case ornamented with foliage, engraved underneath green translucent enamel. The outer edges of case cloisonné enamels of green and white; a fine specimen. Maker, Theodore Girard, Blois. No date; 17th century work.

1666.

WATCH. Enamelled figures outside, landscape inside. The back a beautiful specimen of enamel. Works attached to the case. Dial enamelled, subject, the Annunciation. Maker, G. Ferrier, R.A., à Paris. No date; 17th century work.

1667.

ANTIQUÉ OVAL WATCH. Case, both sides of oval crystals set in silver rims, small beading round the lid, enclosing a watch, works open to view. Face engraved with sitting and reclining figures. Numbers in Roman figures on flat gold surface, the centre of which bears an architectural engraving. One blue steel hand only. On the under side some pierced ornamental work. Maker, J. Fieret, à Montpellier. No date. Early part of 17th century work.

1668.

GOLD WATCH, attached to case. Front and back enamelled; the face having the hours, enamelled with cupids; the back showing the moon's age and days of the month enamelled, with the signs of the Zodiac, and rising and setting of the moon.

1669.

SMALL NUREMBERG EGG-SHAPED WATCH, with gilt metal case with oval crystals on three sides. Dial, figures engraved on a silver rim. No date; 17th century work.

1670.

SMALL WATCH in silver case. Back engraved, two figures, a satyr and a nymph, and arabesque work. Beautiful arabesque work on border. Face of watch, white enamel; Roman numerals separated by small brilliants; hands of pierced silver; keyhole on face. No date; 16th century work. Maker, Meyer, Paris.

1671.

OBLONG-SHAPED WATCH, with alarum. Brass case. Fine old silver dial showing the hours and minutes. The alarum bell on back. No maker's name. No date.

1672.

GOLD WATCH. Outer case shagreen, with glass over an enamel set in engraved border of various-coloured gold. Face of watch, white enamel, Roman numerals, with an outer circle of the minute numerals; hands in pierced silver set with brilliants, under side gold surface, silver regulator handsome gold ornamental open work. Maker, J. B. Baillon, Paris. No date; 17th century work.

1673.

OVAL WATCH in closed metal case, a border on the case of engraved silver; inside the lid of case an engraved wreath of leaves, face of watch elaborately engraved, a silver circular band with the numbers, steel hands. Maker, R. Grinkin. No date; 16th century German work.

1674.

WATCH. Silver gilt repoussé work. Samson carrying the gates of Gaza, at the back. Samson killing the lion, on upper side. Face of watch silver, plain. Maker, Elias Weckherlin. On back, dated 1563.

1675.

LARGE SILVER WATCH, with portrait in enamel at the back of Count Peter Andreiwitch Tolstoy, minister of Peter the Great, Emperor of Russia; the portrait is visible through the outer case. Dial embossed silver. Maker, Henry de Barry. No date; 17th century work.

1676.

GOLD WATCH. Outer case repoussé work, figures in high relief, a cavalier pointing to the head of a dead man at the feet of a lady. Gold dial; the watchwork modern. Maker, J. Scott, London. No. 1538.

1677.

WATCH—a repeater, in gold case of repoussé and pierced work, subject, Venus and Adonis. Back of watch gold, and border of pierced work. Face of watch white enamel, black figures, with a chatelaine of gold, fine chased work with two pendant ornaments, one a gold scent-bottle having at the bottom an engraved agate seal, the other a white crystal moveable seal, set in gold; both attached to the hook part by chains. A very fine example. Works marked George Graham, London. No date; 17th century work.

1678.

WATCH CASE only. Finely chased gold pierced work, diamond button, and ornamented with moss agates, &c.

1679.

SILVER WATCH, $4\frac{1}{2}$ inches diameter, pierced and repoussé work, with chased figures on the back; repeats the quarters and has an alarm bell. Maker, George Abraham Reijer, Dantzic. No date.

1680.

GOLD REPEATING WATCH, by Justin Villamy, London, in a very fine pierced steel outer case, having the monogram "C. R.," and the royal crown above ditto.

1681.

LARGE GOLD WATCH. Outer case finely engraved with arabesque work, birds, foliage, and a grotesque mask supporting a shield with a man fishing, &c. Dial of gold, with Roman numerals, for the hours and days of the month, in figures on silver. Maker, Joh. Oosterwyk, Amsterdam.

1682.

GOLD WATCH. Outer case fine repoussé work, Neptune in his char drawn by sea-horses. Dial of gold with Roman numerals. Maker, Markwick Markham, London. No. 6899.

1683.

GOLD REPEATING WATCH, cases having finely pierced and repoussé work; subject, Diana with her bow, dogs, &c. Dial gold, with Roman numerals, hands set with brilliants. The whole enclosed in an outer case of green shagreen with piqué work. Maker, John Ellicott, London. No. 3719.

1684.

GOLD WATCH. Case repoussé work, a warrior standing before a lady, who is seated and holds a sceptre, while Cupid stands between them, holding up a royal crown on a cushion. Dial white enamel. Maker, Fladgate, London. No. 1931.

1685.

GOLD WATCH. Case repoussé work, two male and two female figures, one of the latter kneeling. Dial white enamel, Roman numerals, hands of silver set with brilliants, enclosed in green shagreen with glass at the back. Maker, J. Curtis, London. No. 5568.

1686.

GOLD WATCH, goes seven days ; the dial very fine Venetian white enamel, divided into twenty-four hours, Roman numerals, shows the days of the month by figures on an inner circle of the dial. Maker, Grignon, London, 1777.

1687.

GOLD WATCH worn by Louis XVI. of France, set with rock-crystals on both sides of the case, which is mounted with fine diamond buttons. Two dials, one of them white enamel, shows the hours, minutes, and seconds ; the other a gold dial, showing in the centre the days of the week ; at the sides the month, and days of the month, &c ; at the top the moon's age, and an equation of time round the edges of outer case. Maker, Tavana, Paris. No. 519.

1688.

GOLD WATCH, originally a repeater ; case repoussé and pierced work ; subject, three figures and Cupid. Dial white enamel with figure numerals. Maker, John Pepys, London. No. 1451.

1689.

GOLD REPEATER WATCH, having a fine diamond button to open case, which is ornamented with chased pastoral subjects in coloured gold. Dial white enamel, showing hours, days of month, and equation of time, hands silver set with brilliants. Maker, Ageron, Paris. No. 630.

1690.

GOLD WATCH, the case ornamented with diamond button and brilliants between hours. On the centre of case an enamel, having three Cupids on a pink ground, and surrounded with foliage of blue enamel. Maker, Baillon, Paris. No. 1182.

1691.

GOLD WATCH, case engraved and ornamented with diamond button to open case, and an enamel on back representing a subject of children. Maker, Romilly, Paris. No number.

1692.

GOLD WATCH, case of varied-coloured gold, chased and ornamented with a diamond button and brilliants ; on back of case portrait of a lady in enamel. Maker, Lange, à Valenciennes.

1693.

GOLD WATCH, case chased, and ornamented with portrait of a lady having a wreath of roses about her head in enamel, and surrounded by

a wreath of silver set with brilliants over blue enamel. Dial white enamel, with silver hands set with brilliants. Outer case of red shagreen, and a glass on back. Makers, Jacques Coulin, and Amy Bry, Geneva. No. 5398.

1694.

GOLD WATCH, case engraved and ornamented with a shepherdess reclining under a tree, with a goat and basket of flowers at her feet, in enamel. Dial white enamel; the case, dial, and hands ornamented with brilliants. Maker, Le Blanc, Paris. No. 2034.

1695.

GOLD WATCH, case engraved and ornamented with an enamel on back, of a lady making a wreath from a basket of flowers which Cupid has presented to her. Dial white enamel, with brilliants between the numerals, and on the silver hands. Maker, Frères Melly, Paris.

1696.

GOLD WATCH, case having a turquoise button, and the back enamelled to imitate bloodstone, and a wreath of varied-coloured gold flowers laid over ditto. Dial white enamel, Roman numerals. Maker, Berthond, Paris. No number.

1697.

SMALL WATCH in a fine old gold snuff-box of oval form. Dial white enamel, set round with diamonds. Maker, Marchand et Fils, Paris.

1698.

SMALL GOLD WATCH, dial white enamel, Roman numerals, in a black shagreen case, with gold piqué work. Maker, Neidlais, Blois.

1699.

GOLD WATCH, case finished and ornamented with plaques of fine Dresden porcelain in frames of chased gold. Dial white enamel, Roman numerals. Maker, Baillon, Paris. No. 814.

1700.

SMALL ANTIQUE GOLD WATCH, gold dial, Roman numerals within squares placed diagonally around the dial. Maker, Charles Gretton, in Fleet Street, London. No number.

1701.

SMALL ANTIQUE WATCH, with gilt dial and single case. Maker, Pierre Lagiffe.

1702.

SMALL ANTIQUE GILT WATCH, finely engraved case, and enamelled dial with portrait of a lady. Maker, Jean Hubert, Rouen.

1703.

SMALL ANTIQUE OVAL WATCH, in old leather outer case, engraved silver dial, rock-crystals on back and front. Maker, Robert Hubert, Rouen.

1704.

SMALL ANTIQUE SILVER WATCH, in an outer case of leather, and silver piqué work. Dial parcel-gilt, with the numerals placed diagonally on squares ; also a revolving circle for days of the month. Maker, Richard Lyons, Londini.

1705.

SILVER ALARUM-WATCH, in green shagreen case, with inside case finely pierced and engraved. Silver dial with Roman numerals, with gilt ring round ditto. Maker, Dom Williamfon, Cadiz.

1706.

SILVER CLOCK-WATCH, with pierced cases, strikes the hours and half hours. White enamelled dial, Roman numerals. Maker, Markwick, London.

1707.

ANTIQUE SILVER ALARUM-WATCH, pierced cases. White enamelled dial, Roman numerals, on raised oval-shaped grounds. Maker, Du Quefne, à Paris.

1708.

ANTIQUE SILVER-GILT REPEATING WATCH, in a black leather silver mounted outer case. Inside cases finished with repoussé and pierced work. Silver dial with Roman numerals. Maker, Cabrier, London.

1709.

ANTIQUE SILVER-GILT WATCH, cases chased and engraved. Dial gilt, and having the Roman numerals placed on oval white enamels. Maker, Gribelin, Paris.

1710.

ANTIQUE SILVER ALARUM-WATCH, pierced half case, enamelled dial with Roman numerals. Maker, Daniel Mavais.

1711.

ANTIQUE SILVER WATCH, silver dial with Roman numerals, the case having a glass at the back, and set round with brilliants, and an enamel with a lady and gentleman in the centre, and the pendulum above their heads set with a ruby. Maker, Lullier, London.

1712.

ANTIQUE SILVER WATCH, with very fine chased and pierced work on outer case, the dial silver, having a warlike trophy of gold, and a portrait in gold under glass, on ditto. The hours in this watch revolve under the dial. Maker, Estienne Mainadie, à Magdeburgh.

1713.

ANTIQUE SILVER WATCH, outer case chased, and engraved with foliage and birds. Dial formed similar to No. 1712, with the hours revolving under a chasing in silver of Time drawing the chariot of the sun. Maker, Fromantin.

1714.

ANTIQUE SILVER WATCH, cases plain. Dial formed similar to 1712 and 1713, with the hours revolving under a trophy of flags and arms, with a crown above the portrait of a king. Maker, Quare, London.

1715.

ANTIQUE GILT WATCH, engraved case, with curious gilt dial, showing the hours and days of the month under ditto, on blue steel circles, and the pendant above ditto. On back of case is a trophy of flags and arms, and portrait under a glass. Maker, Harman, London.

1716.

A GOLD WATCH in a finely chased and open work inner gold case, and a black shagreen outer case, with some piqué work on ditto. White enamel dials, and the hours with figures. Maker, H. Bish, Royal Exchange, London. No. 3080.

1717.

A VERY FINE ANTIQUE OVAL WATCH, from the Soltikoff Collection. Case silver pierced work, and engraved with Scripture subjects from the Book of Esther. Maker, Jacques Dudunt, Blois.

1718.

A VERY FINE ANTIQUE OCTAGON-SHAPED WATCH, with rock-crystal case in silver-gilt mounting, fine old silver dial, and showing the moon's age, &c. From the Soltikoff Collection. No maker's name.

1719.

A FINE SMALL ANTIQUE OVAL WATCH, with parcel-gilt silver case, finely chased and engraved, silver band round gilt engraved dial, with cut rock-crystal over ditto, and over the back of ditto. Soltikoff Collection. Maker, Marc Girard, Blois.

1720.

A SMALL OVAL-SHAPED ANTIQUE SILVER-GILT WATCH, with shaped rock-crystal over gilt dial, with engraved stars between the Roman numerals. Maker, P. Lagiffe.

1721.

ANTIQUÉ OVAL CLOCK-WATCH, brass case, engraved with grotesque masks, and a silver pierced border round the middle. Face of watch engraved and gilt, the dial silver, with Roman numerals.

1722.

ANTIQUÉ OVAL CLOCK-WATCH, brass case, with pierced border; finely engraved gilt dial, and a place on case for a compass and a sundial. Maker, Dollent, Paris.

1723.

ANTIQUÉ OVAL SILVER CLOCK-WATCH, case with pierced border, having a shield and a boar's head engraved on it; silver dial, showing days of the month, moon's age, days of the week, and hours of the day, &c. Maker, Johann Satler.

1724.

VERY FINE ANTIQUÉ SILVER-GILT OVAL WATCH.

1725.

VERY ANTIQUÉ CIRCULAR CLOCK-WATCH, in chased and pierced brass cases. Silver dial engraved with Roman numerals.

1726.

FINE ANTIQUÉ CIRCULAR CLOCK-WATCH, brass gilt cases, and dial with pierced work, chased and engraved with the Crucifixion, &c. on the case. Maker, W. Vibeo di Leonardie, fecit.

1727.

ANTIQUÉ GOLD WATCH, with enamelled case; subject, the Roman charity, enamelled by Huat. Maker, Joh. Gott Ulrich, Hamburg.

1728.

WATCH, with case of fine Dresden porcelain. Maker, Juln. Le Roy, Paris.

1729.

SMALL WATCH, having a gold mounted striped onyx case, and white enamelled dial. Maker, Wm. Allan, London. No. 339.

1730.

SMALL WATCH, with gold mounted onyx case, mounted with diamonds, white enamelled dial, in an outer case of tortoiseshell. Maker, Fd. Vigne, London. No. 1308.

1731.

SMALL WATCH, with gold mounted dark onyx case, diamond button, white enamelled dial. Maker, John Baker, King Street, Covent Garden, London.

1732.

LADY'S FRENCH GOLD WATCH, case ornamented with pearls, and gold dial.

1733.

SMALL SILVER WATCH, being curious on account of all the wheels being made Ratchet fashion, by Le Pine, Paris, about 1770. No. 1711.

1734.

A VERY SMALL GOLD LADY'S LOCKET-WATCH, in form of a ball, ornamented with black enamels. No. 4993.

1735.

A VERY SMALL GOLD LOCKET-WATCH, in form of an oval ball, ornamented with black and blue enamels. Maker, Le Duchene et Fils.

1736.

A VERY SMALL LOCKET-WATCH, case in form of a heart, ornamented with enamel. Maker, Le Duchene et Fils.

1737.

A VERY SMALL WATCH, in form of a lute, ornamented with enamel. No. 434.

1738.

ANTIQUÉ WATCH, case in form of a square tower, enamelled ornaments.

1739.

ANTIQUÉ OVAL BRASS CLOCK-WATCH, pierced work round case, face finely engraved with scroll-work, dial Roman numerals, on a silver circle.

1740.

A VERY SMALL AND BEAUTIFULLY-MADE WATCH, goes twenty-four hours, in a gold ring set with diamonds.

1741.

A VERY SMALL WATCH, with seconds' dial, in an oval gold ring set round with pearls.

1742.

A FINE ANTIQUE GOLD WATCH, with chatelain, finely engraved, and ornamented with translucent enamels, pearls, and brilliants.

1743.

ANTIQUÉ WATCH, in form of a cross, having cut glass all around it.

1744.

SILVER WATCH, old steel chain and fine antique silver dial. Maker, Smith, Gray's Inn. No. 393.

1745.

LARGE ANTIQUE SILVER CLOCK-WATCH, in a black leather silver mounted outer case, with alarum, silver dial $3\frac{1}{2}$ in. diameter, and cases pierced. Maker, Miroir, London.

1746.

LARGE SILVER CLOCK-WATCH, showing days of month, white enamelled dial $4\frac{1}{4}$ in. diameter. Maker, Christian Frederick Zacharias, Leipzig.

1747.

SQUARE TABLE CLOCK, brass gilt, silver gilt face, with minutes, and days of the month, has an alarum bell. Maker, Johann Witte, Breslau. Square $4\frac{1}{2}$ in.

1748.

ANCIENT SQUARE-SHAPED TABLE CLOCK, in brass, engraved, in original leather case. Square 4 in.

1749.

UPRIGHT TABLE CLOCK, in the form of a pix, frame of dial radiating, and surrounded by coloured precious stones, and a small enamel of St George and the Dragon. Metal base with figures in relief, on ebony pedestal. Face has enamel centre in imitation of mosaics. Maker, F. L. Berg, Augsburg, 1719.

1750.

ANCIENT TABLE TIME-PIECE. A reclining female figure holding a globe with the figures round the circumference. When the clock strikes, the figure moves her head and the hand in which she holds the pointer.

1751.

TIME-PIECE, in the breast of a bronze bust of Minerva. Maker, F. S. Godon, Ro de Camera de S.M.C. Spanish, made at Madrid. Height 2 ft. 4 in.

1752.

TWO ASTRONOMICAL TIME-PIECES, by A. Janvier, à Paris, 1796. Nos. 222, 223.

1753.

TIME-PIECE OR CARTEL CLOCK, in carved and gilt wood frame, figure of Time with outspread wings—a sand-glass on his head.

1754.

OLD ENGLISH BRACKET CLOCK, with ormulu mouldings; it chimes the hours and quarters, gives the moon's age, and days of the month.

1755.

LARGE BRACKET CLOCK, Louis Quatorze style, in tulip wood case, with ormulu mountings.

1756.

CLOCK, in carved wood frame, by Muirhead of Glasgow, with a deep-toned bell.

1757.

TABLE CLOCK, with fine gilt chased mountings, resting on white marble pedestal. Made by A. Smith, 3 Duke Street, Manchester Square, London.

1758.

FRENCH CLOCK, supported by two Bacchanalians, the clock surmounted by a Bacchante, the whole finely chased and richly gilt. On a white marble stand.

1759.

OLD FRENCH BRACKET CLOCK, in a black buhl case, strikes the quarters; figure of Fame on the top. Made by Cloozier, à Paris.

1760.

FRENCH BRACKET CLOCK, in a case of tulip wood, with ormulu mountings. Made by Guenoux, à Paris.

1761.

A REMARKABLE ASTRONOMICAL TIME-PIECE, of fine workmanship, showing the mean, solar, and sidereal time. Having celestial and terrestrial globes in motion, with the moon's age, and days of the month, &c. Made by James Shearer, Devonshire Street, Queen Square, London, about 1840.

1762.

CLOCK, in mahogany case. Maker, J. Ray, Dumbarton. Date, about 1791.

1763.

FINE OLD PENDULUM WALL CLOCK, the works being in the pendulum; carved gilt frame, with thermometer above. Made by Xn. Simons, Paris.

1764.

MANTEL-PIECE CLOCK, ormolu, with a fitting figure of Pfyche on the top.

1765.

SÈVRES BISQUE CLOCK, with two figures crowning a bust with flowers.

1766.

ANTIQUÉ ENGLISH CLOCK, ebony case, with pierced silver ornaments in ormolu mountings. Made by Thomas Mudge, London.

1767.

THE TURRET CLOCK OF THE HOUSE. Made by James Muirhead, Glasgow.

1768.

OLD ENGLISH BRACKET CLOCK, in engraved brass, inscribed "Henry Bell, in Lothbri, fecit." This clock belonged to Lord Kilmarnock.

1769.

A TABLE CLOCK, pentagonal form, in a wood marquetry case, brass gilt, with figures at the angles, and feet of silver. Maker, Johann Schmidt, Hamburg.

1770.

TABLE CLOCK, with gilt figure of St. Sebastian bound to a tree, and pierced with arrows. Standing on an ebony pedestal. Maker, Johann George Holzapfel, in Kulbach.

1771.

TABLE CLOCK on feet, and handle on top of case for carrying, in a brass gilt case. Strikes the hours and quarters, and has an alarum.

About $4\frac{1}{4}$ in. square.

1772.

ANTIQUÉ BRASS CLOCK, with brass frame. Made to go six months with one winding up.

1773.

CLOCK, in form of a sphere, with the hours round the centre, with a figure of Mercury which points to them. Maker, Jeremias Feldt, London.

1774.

A VERY FINE CLOCK, in a blue du roi sèvres china frame in form of a lyre; the pendulum ornamented with brilliants, &c.



SECTION XIII.

JEWELLERY, CAMEOS, INTAGLIOS, &c.

1771, A.



ROSS in enamelled gold, set with diamonds and cabochon rubies. French or Spanish work, 17th century.

1772, A.

CAMEO in onyx of two strata, set in gold as a pendant or locket, and with outer black shagreen case. A female head, probably Cleopatra. An exquisite and most highly-finished work of one of the great Italian cinque-cento gem-engravers.

1773.

CAMEO in onyx of three strata, engraved on both sides, in enamelled gold setting, as a pendent jewel suspended from a gold chain. Italian cinque-cento work. In front the stone is engraved with a Roman imperial head; on the reverse, with a standing figure of Ceres, with the inscription "Ceres Augusta." From the lower portion of the setting hangs a large pearl in setting enriched with small brilliants.

1774.

RING, with oval gold tablet setting, in which is inserted an intaglio head of Socrates. English 18th century work.

1775.

RING, with oblong tablet, enriched with minute subjects, executed in white wax, of a herdsman with a herd of cows, on a blue ground, under glass. Gold setting. Old English last century work.

1776.

SIMILAR RING, with large upright tablet; the subject, also modelled in wax on a black ground, is a landscape with a large tree.

1776A.

INTAGLIO in cornelian. A laureated head, set in gold as a ring.

1777.

INTAGLIO in red sardonyx, set in gold as a ring. A group of grotesque heads, probably antique Roman work.

1778.

CAMEO in onyx of two layers, set in gold as a ring. Venus standing in the sea on a dolphin. Italian 17th century work.

1779, 1780.

TWO INTAGLIOS in lapis-lazuli, representing respectively Apollo seated with his lyre, and the Judgment of Paris. Italian 17th century work.

1781.

INTAGLIO in gold, set in gold as a ring. A warrior fighting with two Amazons. Italian 17th or 18th century work.

1782.

INTAGLIO in brown sard. The Greeks issuing from the Trojan horse, inscribed "Karillos," set in gold as a ring, from the Poniatowsky Collection.

1783.

CAMEO in onyx of two strata. A bust-portrait of a lady in costume of the 16th century, by an Italian cinque-cento artist, set in gold as a ring.

1784.

A GOLD RING, with oblong gold tablet, set with two small antique intaglios, and a small cameo of a child's head.

1785.

SIGNET RING, in bronze, set with a silver tablet, bearing an inscription and coat of arms. German 17th century work.

1786.

SILVER RING, set with an intaglio, in lapis-lazuli.

1787.

SMALL PENDENT JEWEL, an enamelled gold statuette of the Madonna enclosed between two plates of rock-crystal. Spanish (?) 17th century work.

1788.

LARGE INTAGLIO, in striated onyx. Venus and Cupid; 17th century work.

1789.

SIMILAR LARGE INTAGLIO. Venus standing, and Cupid with large wings extinguishing a torch in a pool of water at his feet ; 17th century work.

1790.

LARGE CAMEO, in rosso-antico. Head of Silenus.

1791.

LARGE INTAGLIO, in light brown sard. Combat of a centaur with two Lapithæ. A very fine modern Italian engraving.

1792.

A CIRCULAR MEDALLION PLAQUE of rock-crystal, set in gold, most elaborately engraved with a composition of many figures, apparently representing the Muses and the deities of Olympus, engraved in intaglio. A fine and important work of an early Italian gem-engraver of the first half of the 16th century.

1793.

CAMEO, in onyx, the Farnese Hercules, set in gold as a ring.

1794.

FINGER RING, set with a garnet, and six small brilliants ; 17th century work.

1795.

SILVER RING, set with a cornelian, and two cabochons ; green glass pastes. Oriental.

1796.

AN UPRIGHT OCTAGONAL PLAQUE of rock-crystal set in silver, as a pendent ornament, engraved with a figure of a female saint, inscribed "*St. Ottilia*;" 17th or 18th century Italian or Spanish work.

1797.

CAMEO, in onyx of three layers. Head of Ariadne, the work of the modern Roman gem-engraver Santarelli, whose signature is appended.

1798.

LARGE OVAL CAMEO, in rock-crystal ; bust-portrait of the Empress Maria Theresa. A fine contemporary work.

1799.

LARGE CIRCULAR CAMEO, in chalcedony. Head of Diana ; 17th or 18th century work, by a German artist.

1800.

PENDENT MEDALLION, in silver-gilt, set in a wide border of silver filigree work, representing on one side St. George and the Dragon, and on the other the Flight into Egypt. Spanish 17th or 18th century work.

1801.

CAMEO MEDALLION OF W. PITT, set in silver-gilt, as a pendent badge of the Pitt Club, formerly possessed by A. Gilmore, Esq. whose name is inscribed thereon.

1802.

GOLD MEDAL, with the arms of the City of Glasgow engraved on it; this medal was formerly worn by the Lord Provost, or chief magistrate of the city.

1803.

GOLD FINGER RING, set with brilliants. In the centre a large flat diamond of octagonal-shape, covering the monogram "G. R." in gold, also set with minute brilliants. This most beautiful and extraordinary specimen of English jewellery belonged to King George I.

1804.

PENDENT CROSS, set with diamonds and emeralds, in enamelled gold, and with three pendent pearls. A beautiful specimen of Spanish 17th century jewellery.

1805.

BROOCH, formed of a large "perle baroque," mounted in gold, as a swan, and set with rubies, emeralds, and diamonds. Modern work, made in Naples for the ex-queen.

1806.

LARGE CIRCULAR BROOCH, in open work of gold and silver, set with brilliants and garnets. Spanish 18th century work.





SECTION XIV.

MISCELLANEOUS OBJECTS OF VERTU.

1851.



STAFF IN CANE, engraved or carved with figure-subjects, views of cities, &c. Italian 18th century work.

1852.

CANE, with ormolu hook. The cane elaborately engraved with figure-subjects and views of cities. Neapolitan or Sicilian work, 17th century.

1853.

WALKING-STICK, formed of a very fine Malacca cane of immense thickness. Carved ivory knob, ornamented with an eagle, and a female bust in a cartouche, said to have belonged to Napoleon the First.

1854.

LARGE TRIPTYCH of Russo-Greek work, in nickel, enamelled. In the centre our Saviour, and on the wings the Virgin and St. John. Said to have belonged to King Charles I. of England, to whom it was given by a Russian traveller. See manuscript account which accompanies it.

Width, opened out, 14 in., length 5 in.

1855.

OBLONG BOX, in tortoiseshell, beautifully mounted with angle plates, escutcheons, key, and other appurtenances, in chiseled open work, in pure gold. A beautiful specimen of French or German early last century work.

Length 7 in., width 5 in., height 3 in.

1856.

TANKARD, in wood, inlaid with scroll work in pewter, and with pewter handles and cover. German, dated 1729.

Height 9 in.

1857.

AN ANCIENT SPANISH "BOTA," or leather wine-bottle; 17th century work.

Height $15\frac{1}{2}$ in.

1858.

OLD ENGLISH BLACK JACK, or leather tankard lined with silver; in front is a medallion in silver, engraved with a man-of-war, and a label scroll inscribed "*Royal George*." Used at the officers' mess.

Height $8\frac{1}{4}$ in., diameter $5\frac{1}{4}$ in.

1859.

GRAND VASE, in steel, richly decorated with figures in full relief, in gold, oxydised silver, ivory, &c, a portion richly decorated with translucent enamels. Four seated figures round the centre represent the four seasons, and groups in the front are emblematic of air, earth, fire, and water. The vase is surmounted by a sphere, on which a cupid in carved ivory guides a bronze car, drawn by enamelled butterflies. This remarkable and elaborate work is the sole production of one artist, M. Hubert, of Paris, and was executed for the International Exhibition of 1862, where it was noticed as one of the principal works of its kind contributed.

Height about 26 in.

1860.

TAZZA, in black marble, inlaid with a wreath of flowers in "pietra commesse," or Florentine Mosaic. A small thermometer, &c, at the top. Executed at Buxton.

1861.

PICTURE, in scagliola, an architectural colonnade, or interior. Italian 17th century work, in marble frame.

Length 26 in., height 22 in.

1862, 1863.

PAIR OF WOOD CARVINGS, in pine wood. The Adoration of the Kings, and the Judgment of Solomon. Old English or Scottish 17th century work, in glazed frames.

Length $13\frac{1}{2}$ in., height $9\frac{1}{2}$ in.

1864.

BELL-SHAPED VASE, in white marble, decorated with appliqué work of ornulū. A frieze of classical figures surrounds the body or drum of the

vase. Italian 18th century work. The metal work richly gilt, and carefully chased.

Height $15\frac{1}{2}$ in.

1865.

A SERIES OF SIXTY BRONZE MEDALS, by Daffier, illustrative of the history of Rome. Contained in a glazed case.

1866.

A LARGE AND BEAUTIFULLY EXECUTED MODEL OF A SHIP-OF-WAR, of the last century, contained in a mahogany glazed case of the Chipendale style and period.

1867.

PAIR OF OVAL RELIEFS, in electrotpe, battle-subjects of Crusaders, by Justin.

1868.

DRAUGHT AND BACKGAMMON BOARD, in marqueterie of coloured woods, with counters in wood stamped from steel medal dies, with numerous allegorical and other subjects. German work, circa 1700.

1869.

OBLONG COFFER, in carved bone and marqueterie. Italian 15th century work.

Length $11\frac{1}{2}$ in., width 6 in., height 8 in.

1870.

MEASURING WAND, in wood, inlaid with scroll work in carved ivory. German 16th century work.

1871.

“NÉCESSAIRE DU VOYAGE.” The travelling-case of Tippoo Saib, taken at Seringapatam; consisting of an upright square case covered with crimson velvet, and embroidered, and containing a great variety of useful implements; knives with jade handles, razors, small carpenters’ tools, damascened scissiors, &c, all of Indian workmanship.





SECTION XV.

DECORATIVE ARMS AND ACCOUTREMENTS.

2051.



RESCENT OR HORN-SHAPED POWDER-FLASK, in tortoiseshell, beautifully mounted with appliqué scroll work, and figures, in chiseled and gilt bronze. German, circa 1700.

Length 9 in.

2052.

SMALL CIRCULAR OR ANNULAR-SHAPED POWDER-FLASK, in wood piqué with brads wire and ivory; 17th century work.

Diameter 3 in.

2053.

SMALL CIRCULAR OR DISCOIDAL POWDER-FLASK, of wood mounted in silver; 17th century work.

Diameter $2\frac{1}{4}$ in.

2054.

SMALL CIRCULAR PRIMING-FLASK, decorated, in compartments, with coarse enamelled work; 17th century.

Diameter 2 in.

2055.

POWDER-FLASK, with bullet-bag attached, wood inlaid with brads and mother-of-pearl; 17th century work.

Length 6 in.

2056.

HUNTING SWORD, the hilt and cross-guard beautifully carved in ivory, with groups of animals fighting. The scabbard in black fish-skin, with chiseled silver mounts.

2057.

A SET OF PORTABLE BRIGHT STEEL ARMOURER'S TOOLS, arranged and attached together as a single instrument, inscribed, "*J. Delpire, armurier du 7^m. reg^t. Suisse de la Garde Royale, Paris.*" Period of Louis XVI.

2058.

PAIR OF INDIAN STEEL ARMLETS, richly damascened with gold. Taken during the Indian Rebellion in 1860.

2059.

SWORD, with pommel in carved stag's horn, and carved wooden sheath, ornamented with very remarkable interlaced ornamentation. Taken from the Dyaks of Borneo, by Captain Farquhar, R.N.

2060.

CIRCULAR WOODEN POWDER-FLASK, with a silver medallion let into the side, recording the relief of Vienna by the Polish army when besieged by the Turks, A.D. 1683.

2061.

CROSS-BOW, the stock elaborately inlaid with incised ivory, mother-of-pearl, &c. The steel winding apparatus accompanies the bow. German work, circa 1600.

2062.

SHIELD, richly adorned with battle-subjects in relief. An electrotype cast of the celebrated "Cellini" shield at Windsor Castle.

2063.

SHIELD, in wrought iron, decorated with a battle-subject of equestrian figures, animals, &c.

2064.

DAGGER, with steel hilt and guard, and circular quiver-shaped steel scabbard, richly ornamented with etched or engraved floriated work.

2065.

STEEL SPUR. Spanish 17th century work.

2066.

PERSIAN DAGGER, the hilt of plain narwal tusk, the blade ornamented at the base with rich floriated scroll work in gold damasquinerie, the scabbard with steel and gold damascened mounts.

2067.

CURVED DAGGER, with a knife also inserted in the sheath; the hilt of carved ivory, ornamented with figures and Oriental inscriptions; the sheath of green fish-skin. Persian work.

2068, 2069.

TWO PERSIAN SWORDS.

2070.

STEEL MACE, enriched with etched ornaments. Italian work.

2071.

STEEL BATTLE MACE, the shaft spiral fluted. Italian 15th century work.

2072.

PAIR OF RUSSIAN FLINT-LOCK HOLSTER PISTOLS, brought from the Crimea.

2073.

A RUSSIAN MUSKET, brought from the Crimea.

2074.

A BEAUTIFULLY WATERED DAMASCUS SABRE-BLADE, inlaid with Arabic inscriptions, in gold damascene work.

2075.

AN ANCIENT STEEL KNIFE, OR DAGGER, with scymetar-shaped blade, and cross-guard. Found in the Thames near Old London Bridge.

2076.

A "MARTEL DE FER," OR MILITARY PICKAXE, an Italian 15th century weapon of great rarity, used in repelling the attacks of castles or fortresses taken by escalade. Obtained from the Museum of the Collegio Romano, or Jesuits' College in Rome, on the occasion of the sale of a portion of the Mediæval Collection of that institution.

2077.

WROUGHT-IRON MACE, pear-shaped head, ribbed, or fluted, the shaft also ribbed, alternating in spiral and vertical directions. Ancient Indian or Persian work. From the Museum of the Collegio Romano.

2078.

IRON MACE, from the Museum of the Collegio Romano.

2079.

A VERY SMALL CROSS-BOW, for a child or lady, the stock in carved ebony, mounted with silver. Fine old Florentine work, circa 1600. An escutcheon of arms on the stock indicates it to have been made for a member of the Medici family.

Length 17 in.

2080.

SHORT HUNTING SWORD, the grip and cross-guard in chiseled steel, the grip representing a figure of Hercules clad in the lion's skin; the cross-guard two dragons. Italian 17th century work.

2081.

SHORT HUNTING SWORD, with chiseled steel hilt, ornamented with lions, and dragons, and other animals; the pommel a lion's head. Italian 17th century work.

2082.

OLD ENGLISH BASKET-HILTED CUT-AND-THRUST SWORD. Date about 1720.

2083.

DRESS RAPIER, steel chiseled hilt of interlaced serpents. Spanish or Italian 18th century work.

2084.

A BEAUTIFUL OLD LAST CENTURY FRENCH DRESS SWORD, with chiseled steel hilt, and scabbard mounts, inlaid with gold figure subjects, amorini, &c, white fish-skin scabbard. French, Louis XVth period.

2085.

DRESS RAPIER, without scabbard, the hilt in blued steel and gold, richly chiseled with equestrian figures, trophies, &c. The blade inscribed, "*De la Marquis des Mouchettes à Solingen.*" A beautiful German sword, circa 1740.

2086.

PRESENTATION DRESS SWORD, silver-gilt hilt, enriched with four translucent enamels on gold. Made by Rundell and Bridge. Presented (*vide* inscription) by the merchants of London to Lieutenant John Burn, for his conduct on board H.M.S. the *Beaulieu*, during the mutiny at the Nore in 1797. A splendid specimen of old English work.

2087.

DRESS SWORD, chiseled steel and gold, hilt finely enriched with scroll work, and cameo medallion portraits. Circa 1750.

2088.

OLD DRESS RAPIER, the hilt in metal-gilt, and chased gold damascened work of trophies, &c, the grip in white enamel, the blade engraved with arabesques. German (?), circa 1710.

2089.

SMALL OVAL STEEL MOUNT, for the butt-end of a pistol, engraved and perforated with elaborate floriated pattern. Italian 17th century work.

2090.

ANOTHER STEEL PISTOL, mount of the same design and origin.

2091.

CHISELED STEEL BUTT-END MOUNT OF A PISTOL, chiseled in relief with foliage and two salamanders. Milanese or Brescian work, 17th century.

2092.

CHISELED AND PERFORATED STEEL HORSE-BIT. Spanish 17th century work.

2093.

STEEL HEAD OF A HALBERT, finely chiseled, in the shape of a fleur-de-lis. French (?), period of Louis XIV, and said to have belonged to his guard.

Height $9\frac{1}{4}$ in.

2094.

HEAD OF A HALBERT, triangular or lunette-shaped, two serpents at the sides. Italian 17th century work.

2095.

CHISELED IRON SHEATH of a Swiss or German dagger, ornamented with bands of ribbed or puffed work. Date about 1550.

2096.

CHISELED STEEL SWORD POMMEL, nude female figures and sirens. Italian 17th century work.

2097.

CHISELED STEEL SWORD POMMEL, a man's head with beard and moustache, frilled ruff, and flat cap. Spanish (?), circa 1560.

2098.

POMMEL, in chiseled steel tinned over, masks, cartouche work, amorini, &c; 16th century work.

2099.

STEEL POMMEL, a battle-subject; 17th century work.

2100.

POMMEL, a helmeted head, the eyes of the face and ornaments of the helmet damascened in silver. Spanish (?) 17th century work.

2101.

LARGE OVAL STEEL POMMEL, from a long rapier, a warrior in Roman armour and interlaced compartments; 16th century work.

2102.

LARGE FLUTED OR REEDED STEEL POMMEL, grotesque masks, and acanthus leaves; 16th century work.

2103.

GADROONED AND FLUTED VASE-SHAPED STEEL POMMEL. Circa 1530.

2104.

POMMEL, in chiseled steel, in form of a helmeted head, a fleur-de-lis on the back of the helmet.

2105.

CIRCULAR POMMEL, in chiseled steel open work, masks, and crescent-shaped cartouche scrolls. A beautiful Italian cinque-cento pommel. Circa 1540.

2106.

EGG-SHAPED STEEL POMMEL, with raised cameos or bosses, and interlaced circles damascened in silver; 17th century work.

2107.

OVAL HEXAGONAL POMMEL, beautifully inlaid work, palmette ornaments, &c, in silver damasquinerie. Italian or Spanish work of simple but very elegant style; 16th century work.

2108.

SMALL CHISELED STEEL POMMEL, equestrian figures, &c.

2109.

POMMEL MOUNT OF A PISTOL, chiseled steel masks, &c; 17th century work.

2110.

SHELL-GUARD OF A RAPIER, the figures chiseled in relief, the attack of a fortified town. Italian 17th century work.

2111.

HILT OF A RAPIER, in blued steel, with raised foliage, in silver damascened work.

2112.

SHELL-GUARD OF A RAPIER, in chiseled steel ornamented with battle-subjects of cavalry soldiers. Circa 1730.

2113.

HILT OF A DRESS RAPIER, chiseled steel and gold, foliage, and dogs and game, in medallions. An admirable specimen of French Louis XV. chiseling.

2114.

HILT OF A DRESS RAPIER, chiseled steel and gold, dogs and hunting scenes, trophies, &c, an admirable specimen of metal chafing. Louis XVth period.

2115.

CHISELED STEEL HILT OF A HUNTING SWORD, the grip a lion rampant; 17th century work.

2116.

CHISELED STEEL HILT OF A HUNTING SWORD OR SABRE, decorated with acanthus foliage, and dragon's head pommel. Italian 17th century work.

2117.

CHISELED STEEL WINDER FOR A WHEEL-LOCK MUSKET, ornamented with foliage. A very remarkable specimen of metal chafing. German 17th century work.

2118.

STILETTO, with triangular blade, finely chiseled scroll-work grip and hilt. Italian 17th century work.

2119.

STILETTO, the grip chiseled with monkeys and other ornaments; 17th century work.

2120.

STILETTO, the steel grip and hilt elaborately chiseled with a composition of amorini slaying a dragon, the steel sheath chafed with scroll foliage and figures. Italian early 18th century work.

2121.

STILETTO, the hilt damascened with silver lines. Oriental.

2122.

HILT OF A DRESS RAPIER, in bright steel open work, net-work pattern, with small forget-me-not flowers. Old English work, circa 1760.

2123.

STILETTO, ALSO FORMING A SMALL PISTOL, the hilt and lock elaborately chiseled with foliage, the barrel also beautifully chafed. A most rare and beautiful specimen of Italian 17th century armourer's work, of singular elegance in design, and most spirited execution.

2124.

HEART-SHAPED HALBERD-HEAD, in chiseled steel open work. Italian 17th century work.

2125.

HEAD OF A SMALL HALBERD, enriched with masks, &c, partly gilded. Italian 17th century work.

2126.

WATERED OR DAMASCENED DAMASCUS BARREL OF A PISTOL. Turkish work.

2127.

CHISELED STEEL BARREL OF A LONG HOLSTER PISTOL, ornamented with figures and scroll foliage. Brescian 17th century work.

2128.

BOW OR TRIGGER-GUARD of a fowling-piece, chiseled foliage on gold ground. French, Louis XVth period.

2129.

STEEL INSTRUMENT for measuring charges of gunpowder (?).

2130.

LARGE ITALIAN CINQUE-CENTO POWDER-FLASK, of triangular shape, enriched with foliage and cartouche work, the rim perforated and embossed. Circa 1560.

2131.

ELABORATELY ENGRAVED WHEEL-LOCK FOR A RIFLE, decorated with hunting subjects; inscribed "*P. Lienhart, Münche.*" Bavarian, circa 1670.

2132.

LARGE FLINT-LOCK FOR A GERMAN RIFLE, engraved with arabesque work, and figures, monstrous animals, &c. A beautiful specimen. Circa 1680.

2133.

CHISELED STEEL MUSKET-LOCK, figures, animals, foliage, &c, in relief. Italian 17th century work.

2134.

CHISELED STEEL MUSKET-LOCK, chased with a boar-hunt, &c, in relief. German, date 1743.

2135.

MUSKET-LOCK, foliage chiseled in relief. Brescian 17th century work.

2136.

LOCK OF A TURKISH OR ALBANIAN GUN, in steel and brass, chased with scroll foliage.

2137.

LOCK OF A TURKISH OR MOORISH GUN, steel inlaid with silver striated work.

2138.

LOCK OF A GERMAN RIFLE, engraved with trophies, &c. Circa 1720.

2139.

LOCK OF A GERMAN RIFLE, chiseled work, perforated foliage, &c. Circa 1660.

2140.

LARGE LOCK FOR A DOUBLE-BARRELED RIFLE, ornamented with chiseled and perforated foliage. German, circa 1660.

2141.

LOCK OF A GERMAN RIFLE, similar style, beautifully chiseled with foliage, &c; 17th century work.

2142.

PAULDRON OR GORGET (?) PLATE, a portion of a most beautiful suit of engraved and gilded steel armour, enriched with the devices of the House of Burgundy; the crossed staves, briquet, flames of fire, &c. Circa 1530. Not improbably a portion of a suit worn either by the Emperor Charles V, or his son King Philip II.

2143.

FINE STEEL MOUNTED BRESCIAN PISTOL, the barrel by Lazarino Cominazzo, the lock and mounts by Andrea Medicina; 17th century work.

2144.

ITALIAN HOLSTER PISTOL, with elaborately chiseled lock. Circa 1700.

2145.

PAIR OF RICHLY DECORATED HOLSTER PISTOLS, blued steel and gold damascened barrels, the lower parts chiseled with trophies, mounts in gilt bronze. German (?), circa 1760.

2146.

PAIR OF OLD FRENCH HOLSTER PISTOLS, blued steel and gold damascened barrels, by Dubois. Period of Louis XV.

2147.

AN OLD BRESCIAN PISTOL, entirely in steel, and chiseled with raised foliage, and engraved, the barrel signed Pietro Palin, the lock Pietro Fiorentin. A specimen of the purest taste and richest ornamentation of the second half of the 17th century.

2148.

A PAIR OF VERY FINE OLD BRESCIAN PISTOLS, the barrels signed Geo. Batt. Francino.

2149.

A PAIR OF OLD BRESCIAN PISTOLS, with elaborately chased steel mounts.

2150.

HOLSTER PISTOL, with ivory mounts, a helmeted head in carved ivory forming the pommel, the lock signed L. Van Merssen à Maeftricht. Flemish.

2151.

AN OLD TURKISH OR ALBANIAN PISTOL, mounted with bands of silver niello work, ivory pommel and gold damascened lock. A most elegant and beautiful weapon.

2152.

A LONG RAPIER, the hilt decorated with rosettes and interlaced knot work, in steel wire. Spanish or Italian 16th century work.

2153.

AN OLD SCOTTISH ANDREW FERARA CLAYMORE, with basket hilt, the blade inscribed "Andrew Ferara."

2154.

AN ANCIENT GUN-BARREL, with breach-loading apparatus, apparently of Turkish work; seemingly an early and curious essay on the breach-loading principle.

2155.

LONG STEEL GUN-BARREL, richly chased with foliated ornaments, in oval compartments. Indian work.

2156.

A SMALL GERMAN 16TH CENTURY RIFLE, the stock inlaid with ivory and mother-of-pearl.

2157.

A SMALL GERMAN 16TH OR 17TH WHEEL-LOCK RIFLE, the stock inlaid with ivory.

2158.

A LONG WHEEL-LOCK RIFLE, the stock richly inlaid with strap work, and cartouche ornaments, hunting figures, &c, in incised ivory. German or Flemish, circa 1600.

2159.

A BEAUTIFUL OLD ITALIAN FOWLING-PIECE, the lock signed Pietro Manani in Brescia, the walnut stock finely carved with the death of Adonis, and with flowers, the barrel by Lazarino Cominazzo.

2160.

A **TURKISH OR ALBANIAN RIFLE**, the stock inlaid with minute mosaic work, of small rosettes, in brass and ivory.

2161.

A **GERMAN RIFLE**, signed "Brailes in Ehingen," silver-gilt mounts, the stock inlaid with scrolls and mother-of pearl.

2161 A.

A **FINE DOUBLE-BARRELED FOWLING-PIECE**, en suite, by the same maker.

2162.

AN **OLD GERMAN WHEEL-LOCK RIFLE**, the lock engraved with Orpheus charming the beasts, the stock and mounts beautifully inlaid with incised ivory scroll work, hunting figures, and animals. Circa 1600.

2163.

AN **OLD GERMAN RIFLE** with very massive barrel, the stock inlaid with incised ivory.

2164.

FOWLING-PIECE, the barrel in blued steel, gold damascened, and bearing an Arabic inscription. Last century work, probably made in the East, on the model of a European gun.

2165.

A **MODERN FRENCH DOUBLE-BARRELED FOWLING-PIECE**, the barrel of watered steel, the hammer, representing lions, chiseled in gold. A splendid weapon.

2166.

A **DOUBLE-BARRELED BREACH-LOADING RIFLE**, by J. O. Dougall of Glasgow.

2167.

AN **OLD SPANISH FOWLING-PIECE**, with rich fluted and gold damascened barrel, signed "en Madrid 1724," a present to the Emperor of China from the Portuguese government.

2168.

A **FINE MODERN FRENCH DOUBLE-BARRELED FOWLING-PIECE**, the mounts richly chased, and the stock carved with serpents, oak-branches, &c.

2169.

A **LONG INDIAN MATCHLOCK**, the barrel in russet steel, most elaborately chiseled with animals and foliage in relief. This piece formerly belonged to the King of Oude.

2170.

A BEAUTIFUL LONG INDIAN FLINT-LOCK GUN, the stock and other portions ornamented with elaborately chiseled steel floriated work.

2171.

A LONG INDIAN MATCHLOCK, the barrel damascened with silver. Formerly the King of Oude's.

2172, 2173, 2174.

RAPIER, dagger for the left hand, and cut-and-thrust sword, with beautiful pierced and chased cut and highly polished steel cup hilt, with long crossguards. Fine Spanish 17th century weapons.





SECTION XVI.

LOCKS, KEYS, ETC.

And other Ornamental Objects in Wrought Iron.

2180.



STEEL KEY, with trefoil-shaped bow. French gothic, 15th century work.

Length $4\frac{1}{2}$ in.

2181.

STEEL KEY, with open-work wheel tracery pattern bow; 16th century work.

Length $4\frac{1}{2}$ in.

2182.

SMALL STEEL KEY, with scroll pattern open-work bow. Italian 16th century work.

Length $3\frac{1}{8}$ in.

2183.

STEEL KEY, with baluster scroll open-work bow. German or French 17th century work.

Length $4\frac{3}{4}$ in.

2184.

STEEL KEY, French renaissance, the bow in open work, with two terminal figures of sirens; 16th century work.

Length $5\frac{1}{4}$ in.

2185.

STEEL KEY, the wards opening with a spring, the open-work bow chased with acanthus leaves. French or Italian Louis XIV. period.

Length 6 in.

2186.

LARGE KEY, the bow in open work of quatrefoils. French or German 17th century work.

Length $7\frac{7}{8}$ in.

2187.

STEEL KEY, with open-work bow, surmounted by a ducal coronet.
French 17th century work.

Length 4 in.

2188.

STEEL KEY, the bow in open work, the shaft and barrel ornamented with a spiral thread; 17th century work.

Length $5\frac{1}{2}$ in.

2189.

SMALLER STEEL KEY, open-work bow, and reeded or fluted shaft; 17th century work.

Length $4\frac{1}{2}$ in.

2190.

STEEL KEY, with open-work bow; 17th century work.

Length $3\frac{1}{8}$ in.

2191.

SMALL STEEL KEY with similar open-work bow.

Length $2\frac{1}{4}$ in.

2192.

STEEL KEY, with elaborate open-work bow, ornamented with an intricate interlaced cipher, the shaft elegantly moulded and reeded. English work (?), 1700. A beautiful specimen.

Length $5\frac{1}{2}$ in.

2193.

STEEL KEY, the bow ornamented with open-work scroll foliage and a crown, the shaft and wards chased with acanthus leaves. A highly finished and very elegant specimen, probably of French 17th century work.

Length $3\frac{1}{4}$ in.

2194.

STEEL KEY, with open-work bow, surmounted by a coronet; 17th century work.

Length $2\frac{1}{2}$ in.

2195.

SMALL STEEL KEY, with open-work scroll bow.

Length $2\frac{1}{4}$ in.

2196.

STEEL KEY, with open-work scroll pattern bow, surmounted by a ducal coronet, the shaft and wards finely chased.

2197.

STEEL KEY, open scroll pattern bow, the shaft fluted.

Length $4\frac{1}{2}$ in.

2198.

SIMILAR STEEL KEY.

Length $4\frac{1}{4}$ in.

2199.

SMALL KEY, scroll pattern bow; 17th or early 18th century work.

Length 3 in.

2200.

SMALL KEY, or winder to a musical instrument; open trefoil bow.

Length $1\frac{7}{8}$ in.

2201.

STEEL KEY, gothic floriated wheel pattern bow.

Length 4 in.

2202.

STEEL KEY, elegant open-work acanthus scroll and strap-work bow. German first half of 18th century work.

Length $5\frac{1}{4}$ in.

2203.

STEEL KEY, of nearly similar design.

Length $5\frac{1}{8}$ in.

2204.

STEEL KEY, the shaft triangular, the bow in solid metal, and chased with acanthus leaves and olive branches.

Length $5\frac{7}{8}$ in.

2205.

SMALL KEY with brass open-work bow.

Length $2\frac{1}{4}$ in.

2206.

STEEL KEY, the open-work bow elegantly chased with foliage, dragons' heads, and the cipher of a double C including the Roman numerals IV. surmounted by a coronet. Apparently a chamberlain's key. A beautiful specimen. Circa 1710.

Length 5 in.

2207.

DOUBLE STEEL KEY, a "passe partout," elegantly chased with open work ornaments. Contained in a wooden box. The work of King Louis XVI, and said to be the key, which the King used to open the three secret apartments which he had at the Tuileries. On the top of the box are affixed four coat buttons in glass, in imitation of lapis-lazuli, taken from a coat worn by the monarch. (See description and relation of the history of this object at the bottom of the box).

2208.

STEEL KEY, the bow elegantly chiseled in open work, and partly gilt; in the centre a wheel surmounted by an electoral crown. A chamberlain's key of the Elector of Mayence; 17th century work.

Length $5\frac{1}{2}$ in.

2209.

CHAMBERLAIN'S KEY, in gilt metal, the bow ornamented with a shield of arms, and electoral crown of the Elector of Cologne. German 18th century work.

Length $6\frac{1}{2}$ in.

2210.

CHAMBERLAIN'S KEY, in gilt metal, the bow ornamented with a cipher and electoral crown. German 18th century work.

Length $6\frac{1}{2}$ in.

2211.

CHAMBERLAIN'S KEY, in gilt metal, surmounted by two crowns. German 18th century work.

Length 6 in.

2212.

CHAMBERLAIN'S GILT METAL KEY.

Length $6\frac{1}{2}$ in.

2213.

CHAMBERLAIN'S GILT METAL KEY, the bow with the initial C with supporters and a crown; 19th century work.

Length $5\frac{1}{2}$ in.

2214.

CHAMBERLAIN'S KEY in gilt steel, open-work bow.

Length $5\frac{1}{2}$ in.

2215.

SMALL STEEL LOCK, the box-plate chiseled with the fable of the wolf and the lamb. French work; circa 1700.

Length $3\frac{1}{2}$ in., height $1\frac{1}{2}$ in.

2216.

METAL GILT CHAMBERLAIN'S KEY.

2217.

KEY, with gilt metal open-work bow.

2218.

KEY, with gilt metal open-work bow.

2219.

SIMILAR KEY.

2220.

SMALL KEY, with gilt metal bow.

2221.

SMALL STEEL KEY, the bow beautifully chased with open-work foliage. Milanese or Brescian work ; circa 1700.

Length $2\frac{1}{4}$ in.

2222.

STEEL KEY, with open-work bow.

Length 4 in.

2223.

STEEL KEY, with open-work bow.

Length $3\frac{1}{2}$ in.

2224.

STEEL KEY, with open-work floriated bow.

Length 3 in.

2225.

STEEL KEY, with open-work bow.

Length $4\frac{1}{2}$ in.

2226.

SMALL STEEL KEY, with elegant open scroll-work bow.

Length $2\frac{1}{4}$ in.

2227.

LARGE KEY, the bow in open work. French 16th century work.

Length $6\frac{1}{2}$ in.

2228.

STEEL KEY, plain baluster-shaped ring-bow.

Length $5\frac{1}{4}$ in.

2229.

STEEL KEY, floriated open-work bow.

Length 3 in.

2230.

KEY, with open bow, and elaborate trefoil and crescent-shaped tubular wards.

Length $4\frac{1}{4}$ in.

2231.

STEEL KEY, the bow formed by two dolphins. French 17th century work.

Length $5\frac{1}{4}$ in.

2232, 2233.

TWO IRON CHAMBERLAIN'S KEYS, both of the same design, ornamented with ciphers and imperial crown. German early 18th century work.

Length $7\frac{1}{4}$ in.

2234.

LARGE KEY, with portion of the lock attached. French (?) 17th century work.

Length 6 in.

2235.

PADLOCK AND KEY. Russian or Oriental work; the lock in steel, inlaid with lines of brass.

2236.

LOCK, with elaborate works, with two detached plates belonging to it. German 17th century work.

Length 11 in., width $7\frac{1}{2}$ in.

2237.

LOCK, OR SLIDING BOLT, ornamented with perforated gothic tracery work. Circa 1490.

Length $6\frac{1}{2}$ in., width $4\frac{1}{8}$ in.

2238.

STEEL LOCK, engraved with a cherub's head, and floriated scroll work. French, circa 1700.

Length 7 in., height $3\frac{1}{2}$ in.

2239.

LOCK, ornamented with open scroll work in repoussé, and perforated tinned iron. German, circa 1710.

Length $8\frac{1}{2}$ in., width 5 in.

2240.

MASSIVE STEEL LOCK AND KEY, ornamented with open scroll work, and a cipher. German, circa 1740 (?).

Length $8\frac{1}{2}$ in., width $5\frac{1}{2}$ in.

2241.

LOCK AND KEY, the bow of the latter ornamented with interlaced perforated work. French renaissance, circa 1570.

Length of the lock $9\frac{1}{2}$ in., width $\frac{1}{2}$ in.

2242.

LOCK, enriched with cut, open scroll work, and engraved with interlaced scrolls. Swiss or German work, circa 1600.

Length 17 in., width 7 in.

2243.

LARGE GERMAN LOCK, richly ornamented with open scroll work cut in the steel plate, and also with scroll arabesque work in brass. Circa 1700.

2244.

PADLOCK AND KEY, in chiseled steel, the lock ornamented with a large lion's head mask, the key with a star in the circular bow.

2245.

SMALL LOCK AND KEY, the lock-plate ornamented with open-work scrolls. German work, circa 1600.

Length $4\frac{1}{4}$ in., width 4 in.

2246.

STEEL BOLT, with elaborately chiseled arabesques, in low relief. French renaissance work, circa 1530.

Height 5 in., width $2\frac{3}{4}$ in.

2247.

LARGE STEEL LOCK AND KEY, the lock-plate enriched with acanthus scroll foliage, and birds in relief. German work, first half of 18th century.

Length 20 in., width 13 in.

2248.

STEEL KEY, with star-shaped barrel, and pierced open-work bow. German or French 18th century work.

Length $5\frac{1}{4}$ in.

2249.

STEEL KEY, of similar style and period.

Length 5 in.

2250.

LOCK AND KEY, in steel, with brass appliqué rococo scroll work, the key with spiral shaft and rococo open-work bow. German 18th century work.

Length of lock $10\frac{1}{2}$ in., width $5\frac{1}{2}$ in.

2251.

LARGE SHIELD-SHAPED GERMAN LOCK, the angles of the plate ornamented with dragons' heads, and the bolts, &c, with figures of lizards chiseled in full relief. Dated 1535.

Length 15 in., width 18 in.

2252.

GERMAN LOCK, with four bolts, in bright steel. Circa 1700.

Lock 13 in., width $6\frac{1}{4}$ in.

2253.

DOOR LOCK, the case in brass, ornamented with scroll foliage in relief, cipher and royal crown also elaborately engraved with scroll foliage, and the royal arms of England, and initials of William III. A lock from one of the royal palaces.

Length $8\frac{1}{2}$ in., width $4\frac{1}{4}$ in.

2254.

A BEAUTIFUL GERMAN LOCK, with five bolts, elaborately mounted with engraved brafs open scroll work, bearing the initials "G. B.," and date 1740.

Length 14 in., width 8 in.

2255.

CHISELED STEEL LOCK AND KEY, the lock with panels of open tracery work, and a scutcheon of arms, with lions rampant as supporters, and royal crown in full relief; the key with square shaft decorated with open work, and elaborately chiseled mouldings. A fine specimen. French or Flemish work, circa 1700-30.

2256.

LARGE STEEL KEY, the bow chiseled with cartouche work, &c ; 18th century work.

Length 7 in.

2257.

MASSIVE STEEL PADLOCK, ornamented with grotesque masks, and rosettes in brafs appliqué work. Italian 17th century work.

Height 5 in., width $4\frac{1}{2}$ in.

2258.

A LARGE ELABORATE LOCK, with Key, and detached plate for securing a strong chest.

Length of lock 25 in.





SECTION XVII.

KNIVES, FORKS, SPOONS, ETC.

2271, 2271, A.



KNIFE AND FORK, the hilts formed as male and female allegorical figures, in carved boxwood. Italian 17th century work.

2272.

PAPER KNIFE, with scymetar-shaped blade in silver gilt, the hilt in carved ivory, forming a group of amorini, with festoons of fruit.

2273.

SHEATH OF A KNIFE, in carved boxwood, enriched with numerous small scriptural subjects in oval medallions. From the Bernal Collection. Dutch 16th century work.

2274.

SHEATH OF A KNIFE, in carved wood, enriched with scriptural subjects, and inscriptions in the Dutch language. Dutch 16th century work.

2275.

SIMILAR SHEATH OF A KNIFE in carved wood. Dutch, with scriptural subjects, and inscriptions, and with the date 1589.

2276, A, B, C, D, E.

CASE, CONTAINING A SET OF THREE KNIVES AND THREE FORKS, with ivory hilts, beautifully carved with groups of wild animals struggling together, and devouring each other. German work, first half of the 17th century.

2277.

A PAIR OF CHINESE CHOP-STICKS, in tortoiseshell case, mounted with silver, with ribbon and tassel, from which hangs a medallion in carved green jade.

2278.

SILVER-GILT SPOON, with enamelled handle. Date 1625.

2279.

SPOON, richly carved in boxwood, with cinque-cento ornaments, masks, cornucopia, acanthus leaves, &c.

2280.

SPOON, in carved boxwood, ornamented with scenes from the Passion of our Saviour, and inscriptions in Dutch. Dutch 17th century work.

2281.

SPOON in carved boxwood, ornamented with grotesque scroll work, heads, &c. Dutch 17th century work.

2282.

SIMILAR CARVED BOXWOOD SPOON.

2283.

KNIFE AND FORK, mounted in rock-crystal and silver; 17th century work.

2284.

ROCK-CRYSTAL SPOON, mounted with silver-gilt; 16th or 17th century work.

2285.

TWO CARVED IVORY HILTS OF A KNIFE AND FORK, allegorical figures, cherubs' heads, &c; 17th century work.

2286.

SILVER-GILT SPOON, with beautiful painted enamel hilt, on gold. Dutch or French (?) work, circa 1650 (?).

2287.

SILVER TOBACCO-STOPPER AND CORKSCREW, the summit mounted by a figure of a bull; 18th century work.

2288.

SILVER TOBACCO-STOPPER AND CORKSCREW, the handle surmounted by a figure of a parrot; 18th century work.

2289.

SILVER PARCEL-GILT SPOON, wide bowl and gothic crown-shaped pommel, with rings hanging from it. German work, circa 1520 (?).

2290.

SILVER-GILT SPOON, the bowl engraved outside with floral scroll work, the end of the stem surmounted by a small figure of Bacchus standing on a barrel, and holding a wine cup and bunch of grapes in his hands. German 16th century work.

2291.

SPOON, the bowl and hilt in rock-crystal, mounted in silver, the summit of the stem surmounted by a small statuette of St. Peter. German, circa 1600.

2292.

MASSIVE SILVER SPOON, the hilt surmounted by a figure of an Indian carrying a barrel on his shoulders. Dutch inscription, and date 1609.

2293.

SMALL SPOON, the bowl formed of a sea-shell, the shaft in silver foliated work. Dutch 17th century work.

2294.

SPOON, in silver gilt, the outside of the bowl inlaid with floral ornaments in niello work. Russian (?).

2295.

APOSTLE SPOON, the bowl in maple wood, the shaft in silver gilt, ornamented with renaissance cartouche work, surmounted by a figure of St. James; 16th century German work.

2296.

APOSTLE SPOON of similar style and materials, surmounted by a figure of St. John the Evangelist.

2297.

APOSTLE SPOON of similar style and period, surmounted by a figure of St. James.

2298.

SILVER JOINTED OR HINGED FORK AND SPOON, the bowl of the spoon engraved at the back with a ship in full sail. Dutch work, circa 1600.

2299, A, B.

SILVER JOINTED OR FOLDING KNIFE, FORK, AND SPOON, the hilt in steel damascened, with floriated ornaments, birds, &c. in gold. French work, first half of 18th century.

2300, A, B.

KNIFE, FORK, AND SPOON, in old leather case, the hilts in red agate, mounted in silver gilt. German or Flemish (?) 17th century work.

2301, A.

KNIFE AND FORK, the hilts in tortoiseshell, ornamented with silver piqué work. Dutch, circa 1700.

2302, A.

CLASP KNIFE AND FORK, the hilts of horn or tortoiseshell studded with silver piqué work. Dutch or German 17th century work.

2303, A.

KNIFE AND FORK, the spoon wanting, in ancient shagreen carved case, the hilt of silver-gilt open work, ornamented with tulips and other flowers, and cupids. Dutch 17th century work.

2304, A.

KNIFE AND FORK, with hilts of old Böttcher polished red-stone ware. Dresden work (?), circa 1710 (?).

2305, A.

KNIFE AND FORK, the hilts in silver, engraved with flowers and scroll work. Dutch or German 17th century work.

2306, A.

KNIFE AND FORK, the hilts in German agate, facet cut, and mounted in silver. German 17th century work.

2307, A.

KNIFE AND FORK, with ivory hilts, stained and engraved with floriated patterns, animals, &c.

2308, A.

KNIFE AND FORK, with chased silver hilts, the pommels formed as bunches of flowers ; 17th century work.

2309, A.

CLASP KNIFE AND FORK, the hilts of cut and pierced brass and iron work. Spanish (?), circa 1700.

2310.

KNIFE, with silver hilt and open-work scroll pommel ; 17th century work.

2311.

KNIFE, the hilt formed by a standing figure of Venus or a nymph, in chiseled iron ; 17th century work.

2312.

KNIFE, the hilt in lozenge-shaped marqueterie of mother-of-pearl and black horn, a Negro's head at the pommel; 17th century work.

2313.

CLASP KNIFE, the hilt of blued steel, open or perforated work, engraved with foliated ornaments, the blade etched with arabesques. Italian 17th century work.

2314.

SMALL FORK, in rock-crystal, the stem in cornelian.

2315.

SMALL SILVER SPOON, the bowl pierced with open work.

2316.

FORK, with engraved silver hilt, surmounted by a figure of an angel with clasped hands; 17th century work.

2317.

SILVER HILT OF A KNIFE, formed as a human arm, the pommel or upper part a dragon's head; 17th century work.

2318.

RAZOR, the hilt in ebony, enriched with silver piqué work, a Negro's head at the pommel, set with garnets, and two small diamonds in the eyes.

2319, A.

PAIR OF HILTS OF A KNIFE AND FORK, in carved boxwood, intricate and spirited compositions of distorted human masks or faces. Dutch or German work, circa 1650.

2320, A.

PAIR OF CARVED IVORY HILTS OF A KNIFE AND FORK, beautifully carved compositions of animals fighting. German 17th century work.

2321.

AN EXQUISITELY CARVED IVORY HILT OF A KNIFE, a composition of amorini; 17th century work, probably by François du Quesnoy, called Il Fiammingo.

2322, 2323, A.

A PAIR OF BEAUTIFUL CARVED IVORY HILTS OF A KNIFE AND FORK, the summits crowned by groups of struggling amorini. Flemish 17th century work of the highest excellence.

2324.

CARVED IVORY SPOON, the hilt surmounted by a figure of Venus or Pomona; 17th century work of the finest possible style.

2325, A, B.

KNIFE, FORK, AND SPOON, in shagreen carved case, in silver gilt, the hilts in carved ivory, that of the knife representing a Triton blowing a shell; those of the fork and spoon, a composition of three amorini, scroll work, &c. All are executed with admirable taste and spirit, by a first-rate Flemish ivory carver of the 17th century.

2326.

DESK PENKNIFE, with long stem or handle in carved ivory. Old Italian 17th century work.

2327.

ERASER, with long carved ivory handle, the companion implement to the preceding.

2328.

SHEATH OF A KNIFE, in ivory, decorated with incised ornamentation of figure subjects. Italian 17th century work.

2329, A.

CARVING KNIFE AND FORK, with hilts of chiseled steel and mother-of-pearl, the pommels terminating in eagles' heads. Fine Italian work, circa 1540.

2330.

SET OF SIX KNIFE AND FORK HILTS, in modern millefiori glass.

2331.

SET OF TWELVE SILVER APOSTLE SPOONS. German work.

2332.

SET OF FIVE OLD GERMAN SPOONS, in silver parcel gilt, the pommels formed as terminal figures, the outside of the bowls engraved; 17th century work.

2333.

SPOON, with long straight shaft, a gilt mask near the bowl.

2334.

SPOON, with engraved bowl, the pommel a cherub's head.

2335.

PAIR OF SPOONS, with scroll hilts, ornamented with satyrs' and lions' heads, masks, and with fluted bowls.

2336.

APOSTLE SPOON, with spiral twisted shaft.

2337.

SPOON, the pommel a terminal figure.

2338.

SPOON, roughly chafed hilt, a mask at the extremity.

2339.

LARGE STEEL CARVING FORK, the handle elaborately chiseled with figures, &c, two birds at the summit. Italian 16th century work.





SECTION XVIII.

VARIOUS WORKS IN METAL.

2342.



PAIR OF OLD ENGLISH CUT STEEL SHOEBUCKLES.

2343.

MEDALLION PROFILE HEAD OF A GENTLEMAN, with long flowing hair, in costume of first half of 18th century, beautifully chiseled in relief, in steel, the hair

gilded.

Diameter 3 in.

2344.

OVAL MEDAL, in steel, with intaglio portraits of a gentleman and lady, die sunk respectively in the obverse and reverse of the piece.

Height 1 in., width $\frac{7}{8}$ in.

2345.

TWO CIRCULAR DISKS OF IRON, engraved in intaglio, or die sunk, with various ornaments and figures of amorini. Originally a mould for making cakes or "galettes." French 16th century work.

Diameter $6\frac{1}{4}$ in.

2346.

PAIR OF SMALL SCALES, with steel beam, the clip or handle beautifully chiseled in wave scroll work, with a shield of arms surmounted by a ducal coronet. German 18th century work.

2347.

PLAQUE, in chiseled iron for a snuff-box, classical figures drawn on a car by peacocks; border of rococo scroll work.

Length $3\frac{1}{2}$ in., width $2\frac{1}{4}$ in.

2348.

SMALL PLAQUE, in chiseled or cut steel; subject, the family of Darius before Alexander.

Length 3 in., width $2\frac{1}{8}$ in.

2349.

HOOKAH BOTTOM, in black metal, damascened with gold and silver foil. Indian work.

2350.

BELL-SHAPED VASE. Similar work.

2351.

BALL-SHAPED INCENSE BURNER, in brass, engraved and damascened with elaborate arabesque work, and containing its original inside fittings. Ancient Syrian or Egyptian damascened 14th or 15th century work.

Diameter 5 in.

2352.

CANDLESTICK with wide base, ancient Saracenic damascene work; elaborately decorated with Arabic inscriptions.

Height $7\frac{1}{4}$ in., diameter 7 in.

2353.

SIMILAR CANDLESTICK, elaborately ornamented with interlaced circles.

Height 9 in., diameter 7 in.

2354.

SMALL STEEL COFFER, with arched top, damascened with gold. Milanese work, circa 1520.

2355.

PAIR OF BRASS SNUFFERS, with fine cinque-cento raised ornaments on the box. Flemish (?), circa 1550.

2356.

PAIR OF BRASS SNUFFERS, a griffin holding a shield on the box. Flemish 16th century work.

2357.

CASKET, in blued steel, with ornamental rococo mounts in gilt brass. French or German first half of the last century.

Length 5 in., width $3\frac{1}{2}$ in.

2358.

WHITE METAL CASKET, overlaid with appliqué open-work tracery in gilt brass. German, circa 1600.

Length 5 in., width $3\frac{1}{4}$ in., height $2\frac{1}{2}$ in.

2359.

COVER OF A POCKET-BOOK, in engraved steel, parcel gilt, ornamented with pastoral subjects and foliage. German work, first half of the 18th century.

Length $4\frac{1}{4}$ in., width $2\frac{1}{4}$ in.

2360, 2361.

A PAIR OF FINE OVAL PLAQUES, in steel chiseled work, containing medallion portraits of Louis XV. and his Queen, surrounded with cartouche work and flowers.

Height $5\frac{1}{2}$ in., width $2\frac{1}{4}$ in.

2362.

NEEDLE CASE, in steel open foliage work. French 17th century work.

Length $3\frac{1}{4}$ in.

2363.

ANCIENT PAIR OF STEEL NUT-CRACKERS.

2364.

A PAIR OF STEEL BOW COMPASSES, chased or engraved; 17th century work.

Length $12\frac{1}{2}$ in.

2365.

SMALL OVAL FRAME, in cut steel open work. Italian 17th century work.

Height $5\frac{1}{4}$ in., width 4 in.

2366.

OVAL FRAME, in chiseled steel, probably a portion of a purse mount, chiseled in relief, with equestrian figures. Italian cinque-cento work.

Length $4\frac{1}{2}$ in., width $3\frac{1}{2}$ in.

2367.

BLUED CUT STEEL SNUFF OR TOBACCO BOX, ornamented with scallop shells. Italian 17th century work.

Length $2\frac{1}{2}$ in., width $2\frac{1}{4}$ in.

2368.

STEEL TOBACCO-STOPPER, the ring-bow ornamented with rococo scroll work.

Length 4 in.

2369.

OBLONG TOBACCO-BOX, in steel, inscribed "*James Powis, Birmngh. 1764.*"

2370.

SMALL UPRIGHT PLAQUE, in chiseled iron, Venus and Cupid. Italian cinque-cento.

Height $3\frac{1}{4}$ in.

2371, A, B.

THREE SMALL PLAQUES, in iron repoussé and damascened work, figure subjects. Milanese, 16th century work.

2372.

SEA-HORSE, in chiseled iron, probably a foot or support to a cabinet or other object.

Length 3 in.

2373.

DESK SEAL, in chiseled steel, set with a bloodstone, engraved with a coat of arms. Italian 17th century work.

Length $3\frac{1}{4}$ in.

2374.

SCROLL-SHAPED BRASS DOOR-KNOCKER ; 17th century work.

2375.

PAIR OF STEEL SNUFFERS, with rococo scrolls in gold damascene work. French, circa 1730.

2376.

LARGE PAIR OF STEEL SNUFFERS. English 18th century work.

2377.

PAIR OF STEEL SUGAR-BREAKERS ; 16th century work.

2378.

SPRING HOOK, to carry a powder-flask, or other accoutrement, in chiseled steel. An admirable specimen of Brescian or Milanese armourers' work ; 17th century.

Length $5\frac{1}{2}$ in., width 4 in.

2379.

ETUI, in perforated and chiseled steel, with a globular knop at the end ; 17th century work.

Length $3\frac{1}{4}$ in.

2380.

SPRING CANDLESTICK, standing on three perforated feet, in wrought iron, gilded. German 17th century work.

Height $12\frac{1}{2}$ in.

2381.

COVER OF A BRASS WARMING-PAN, in the centre a relieve of the Judgment of Solomon. Flemish 16th century work.

Diameter 13 in.

2382.

SMALL STEEL WAND OR ROD, damascened with silver in zigzag patterns. Hindoo work.

Length $13\frac{1}{2}$ in.

2383.

PLATEAU, in relief, in centre an allegorical figure of Temperance Electro-deposit copy by Elkington, from the well-known model of François Briot.

2384, 2385.

TWO LIFE-SIZED HEADS OF AMORINI, in the style of Fiammingo, repoussé work in very high relief, in iron.

2386.

CIRCULAR BOWL, in bright bronze or brass. Arabic or Saracenic engraved work, ornamented with elaborate geometrical tracery work, and long inscriptions in the Arabic character.

Diameter 8 in.

2387.

BRASS BOWL, engraved with voluminous inscriptions in the Arabic language, and with scroll and arabesque ornaments.

Diameter $7\frac{1}{2}$ in.

2388.

"RAPE À TABAC," or grater, in blued steel, with damascened ornaments in gold. French 18th century work, with the motto "*donné avec plaisir à mes amis.*"

2389.

IRON RING-SHAPED DOOR-KNOCKER, ornamented with masks. Swiss or German 17th century work.

2390.

IRON DOOR-KNOCKER, with open-work scutcheon, in engraved iron, the ring or striking part ornamented with scroll foliage, richly chiseled. Swiss or German 17th century work.

2391.

SCUTCHEON OF A DOOR-KNOCKER, pierced and engraved wrought-iron work. Swiss or German 17th century.

2392.

RING OF A WROUGHT-IRON DOOR-KNOCKER, the knob or striking part chiseled with a grotesque mask.

2393.

WROUGHT-IRON DOOR-KNOCKER, the scutcheon in the centre a grotesque human bust, a dragon's head on the ring. Swiss or German 17th century work.

2394.

ANCIENT COPPER-GILT THURIBLE OR CENSER, ornamented with half figures of saints under canopies.

2395.

A LARGE LAMP IN WROUGHT BRASS. Persian work.

2396.

SMALL BOX AND COVER, surmounted by a ball and a crescent. Arabic or Saracenic mediæval damascene work.

Diameter 4 in.

2397.

FLAT CIRCULAR TRAY, Arabic or Saracenic mediæval damascene work.

Diameter 5 in.

2397, A.

IRON DOOR-KNOCKER, a grotesque female bust at top, in the lower part a dolphin's head; 17th century work.

3398.

CASKET, in steel, richly ornamented with arabesque work, etched or engraved. German work, first half of 16th century (?).

Length $10\frac{1}{4}$ in., width 5 in., height $5\frac{1}{2}$ in.

2399.

WROUGHT-IRON CANDLESTICK, INKSTAND, &c, with flint-lock apparatus for striking a light, &c; 17th or 18th century work.

2400.

PROCESSIONAL CROSS, in engraved gilt bronze. Italian 15th century work.

2401.

PROCESSIONAL CROSS, in brass or latten. French or English gothic 15th century work.

2402.

URN OR COFFEE-POT, in bell-metal, engraved with arabesques. Dutch 17th or 18th century work.

Height 10 in.



SECTION XIX.

VENETIAN AND OTHER GLASS WARES.

INTRODUCTORY NOTICE.



FROM a very early period of the Middle Ages the manufacture of glass wares was an established speciality of the city of Venice, the actual seat of the industry being the island suburb of Murano; and notwithstanding the fragility of the material, glass wares, in periods when the means of transport were of the rudest kind, formed one of the great staple exports of the then commercial metropolis of the world. The earlier exports probably consisted mainly of the more valuable decorative wares, especially of the pieces enriched with enamel colours; and there is sufficient evidence to show that these competed in the various European markets with the very similar fabrics of Eastern manufacture, which most likely preceded them in point of origin.

The art itself, "*L'Arte Vetraria*," was in the highest repute in Venice, and it was carefully fostered and protected by the State. It was one of the few arts which persons of noble birth were allowed to exercise, without forfeiting the privileges of their station, and by an anomaly in singular contrast with mediæval ideas in general, the practice of the art of glass working was even held to confer a species of nobility on the artisan.

During the sixteenth and seventeenth centuries a vast impulsion was given to the glass manufactures of Venice; increased facilities of inter-communication, and the numerous other causes incident on advancing civilization, speedily developed into a great national manufacture, what was perhaps in its earlier stages, strictly speaking, a fine, or decorative art of limited application. In other words, the glass wares of Venice were at

last made to subserve the purposes of every-day life. The traditional elegance and good taste, combined with wonderful technical skill displayed in them, alone caused them to beat out of the field the wares currently fabricated in the countries to which they were exported, whilst at the same time, in all probability, they were sold at a comparatively cheaper rate than these ruder products. At all events, during these two centuries, Venetian glass wares became as common in France, England, the Netherlands, and indeed in all civilized countries, as English earthenware and cutlery, &c, are in other countries at the present day. They held their position till about the middle of the seventeenth century; but the manufacture then began to decline from a combination of causes, which may easily be indicated, the chief of them being perhaps change of fashion, and the advancing manufacturing skill and taste of other countries. Venice, wedded to its ancient styles and processes, took no account of the progress made elsewhere. About this time, especially in Germany (Bohemia), Holland, and France, the efforts of practical glass-workers became especially directed to the improvement of the material itself; they aimed at producing glass which should rival the transparency and lustre of rock-crystal, and these qualities of the material naturally suggested styles of design especially suitable for their display. Cutting and engraving on the wheel became the principal methods of ornamentation, and in consequence the beautiful and infinitely varied forms of the Venetian glasses, their fragile and delicate appliqué ornamentation, all their characteristic and appropriate styles and methods of embellishment, the *laticinio* work, *milleflore*, *lavoro di trina*, and other well-known artistic processes, soon fell out of favour as old-fashioned and unpleasing; and so the time-honoured manufacture of Venice speedily dwindled and declined.

In our own day, however, a new and different appreciation, has in turn, begun to prevail. The ancient glass wares of Venice, neglected and despised during the last hundred and fifty years, have become a favourite category with amateurs of art; they have fallen into the domain of the collector, whilst artists and manufacturers are also gradually becoming alive to the admirable taste in design, and the extraordinary and infinitely varied developments of technical skill manifested in them.

J. C. ROBINSON.

*Venetian and other Glafs Wares.**

2432.



FINE TALL DRINKING GLASS, elaborately twisted stem, with colours inside, and blue coloured crests on the heads.
Height 14 in.

2433.

A FINE TALL DRINKING GLASS, the companion, with less colour.
Height 14 in.

2434.

A FINE TALL DRINKING GLASS, larger bowl, with projections on ditto, and white flower in centre of stem.

Height 14 in.

2435.

A TALL GLASS, of the same character, formed from two glasses, and ruby colour in the centre of stems.

2436.

A CURIOUS GLASS, to hold flowers, the bowl in form of a violin, with blue glafs wings.

2437.

A CURIOUS GLASS, the bowl in form of a double scollop-shell, with a circular patera above, also enriched with blue wings.

2438.

A CURIOUS GLASS, the companion glafs, different bowl, with blue lines in the patera, and blue wings.

2439.

A CURIOUS GLASS, in form of a scollop-shell, no patera, with blue colour wings and flower.

2440.

A CURIOUS GLASS, in form of a lobster, with six blue claws, and short blue stem.

Height 13 in.

2441.

A CURIOUS GLASS, in form of a chimera.

Height 13 in.

2442.

A HANDSOME DRINKING GLASS, large bowl, with rich twisted stem, a flower in centre.

Height 12 in.

2443.

A HANDSOME DRINKING GLASS, large bowl, twisted stem, enriched with blue colour.

Height 12 in.

2444.

A SMALLER DRINKING GLASS, large bowl, diamond engraving, with rich blue colour in the stem.

Height 7 in.

2445.

A SMALLER DRINKING GLASS, the companion, with diamond engraved arms on the bowl, a coronet above, rich blue on the stem.

Height 7 in.

2446.

ANOTHER DRINKING GLASS, twisted stem, with lighter blue ornaments, and embossed in trellis-form bowl.

Height 7 in.

2447.

ANOTHER DRINKING GLASS, bell-shaped bowl, less colour in stem.

Height $7\frac{1}{2}$ in.

2448.

ANOTHER DRINKING GLASS, bell-shaped bowl, fluted, lighter blue in stem.

Height 6 in.

2449.

A SMALL TAZZA, with curious twisted pipe, with blue lines in ditto.

Height $4\frac{1}{2}$ in.

2450.

A TAZZA, with cup-form bowl, ornamented stem, with blue colour, the bowl and foot diamond engraved.

Height 5 in.

2451.

A SIMILAR TAZZA, ornamented stem, with blue glafs.

Height 7 in.

2452.

AN ELEGANT TAZZA, twisted stem, with blue glafs embossed bowl.

Height 6 in.

2453.

A SIMILAR TAZZA, embossed bowl, lighter blue in stem.

Height 6 in.

2454.

A DRINKING GLASS, bell-shaped bowl, embossed blue on stem.

Height 6 in.

2455.

A TAZZA, ornamented stem with blue colour, very flat bowl.
Height 5 in.

2456.

A TAZZA, ornamented stem, blue colour, cup-shaped bowl.
Height $4\frac{1}{2}$ in.

2457.

A TAZZA, plain stem, oval-shape bowl, with blue line on edge, and blue rings suspended.
Height $5\frac{1}{2}$ in.

2458.

A TAZZA, with bowl, with double layer of glass, bell-formed foot, with rings of blue ornaments to ditto.
Height 5 in.

2459.

A TALL STRAIGHT BOWL GLASS, with blue line on top edge.
Height $7\frac{1}{2}$ in.

2460.

A VASE, with opaque ornamentation, and irregular blue line on neck.
Height $6\frac{1}{2}$ in.

2461.

A BIBERON, with blue ornamental glass on handle and spout.
Height 7 in.

2462.

A SMALL VASE, with ornamental handle and spout, two rows of blue lines on top.
Height $5\frac{1}{2}$ in.

2463.

A SMALL VASE, the companion piece.
Height $5\frac{1}{2}$ in.

2464.

A SMALLER VASE, the same form, with three marks, and blue line ornaments at the base and edge of spout.
Height $4\frac{1}{2}$ in.

2465.

A CUP, on low foot, with blue line ornaments on bowl.
Height $2\frac{1}{2}$ in.

2466.

A DRINKING GLASS, polygonal-sided bowl, the stem ornamented blue.
Height $5\frac{1}{2}$ in.

2467.

A LIQUEUR GLASS, very small bowl, twisted stem, ornamented in blue.
Height $4\frac{1}{4}$ in.

2468.

A TAZZA, with ornamented and bent stem, in form of a bird, with blue wings and comb, the bowl octagonal, with blue line on the edge.
Height 8 in.

2469.

A TALL GLASS, with syphon inside the bowl, the bos of the stem has three spikes, with ornamented blue glass ornaments between.
Height $8\frac{1}{2}$ in.

2470.

A TALL CHAMPAGNE GLASS, twisted stem, ornamented with blue glass.
Height 13 in.

2471.

A TALL CHAMPAGNE GLASS, with ornamented twisted stem.
Height 13 in.

2472.

A GLASS, for flowers, all blue, with long neck, the lower part in form of a bunch of grapes.
Height $8\frac{1}{2}$ in.

2473.

A LARGE TAZZA, with diamond engraving, and blue line ornament on the top.
Height 3 in., diameter 9 in.

2474.

A TAZZA, with cup-form bowl, an elegant ornamental stem, with yellow lines and two flowers, red and white.
Height 5 in.

2475.

AN ENCRUSTED BELL-SHAPED VASE, with handle, blue line on top.
Height $3\frac{1}{2}$ in.

2476.

A FROSTED AND FLUTED POT, with pewter stopper.
Height 9 in.

2477.

A LARGE FROSTED BOWL, with handle, blue line on rim.
Height 5 in., diameter $7\frac{1}{2}$ in.

Vitri di Trina

2478.



LARGE VITRO DI TRINA SWEETMEAT BOWL AND COVER.

Height 11 in., diameter 8 in.

2479.

A LARGE BOWL, scallop sides.

Height 3 in., diameter 10 in.

2480.

A DISH, OR LARGE PLATE.

Diameter 10 in.

2481.

A TALL GOBLET AND COVER.

Height 15 in.

2482.

AN ELEGANT VASE AND COVER, with two handles.

Height 8 in.

2483.

AN ELEGANT BOWL, of the finest laticinio thread.

Height 2½ in., diameter 7 in.

2484.

A TAZZA, with handsome scallop edge.

Height 5 in., diameter 6½ in.

2485.

A TAZZA, with plain edge.

Height 4½ in., diameter 6 in.

2486.

AN ELEGANT BOWL-SHAPED TAZZA.

Height 5½ in., diameter 5 in.

2487.

A GLOBULAR FORM BOTTLE, narrow neck.

Height 7 in.

2488.

WINE GLASS, with a loose cover.

2489.

A DRINKING GLASS, with diagonal cross stripes.

Height 7 in.

2490.

A DRINKING GLASS, very fine laticinio thread.

2491.

A TALL TAZZA.

Height 7 in., diameter 6 in.

2492.

A TALL TAZZA.

Height 5 in., diameter 7 in.

2493.

A TALL TAZZA, broader stripes.

Height 4 in., diameter $6\frac{1}{2}$ in.

2494.

A FINE TALL GOBLET, with embossed surface.

Height 8 in., diameter 5 in.

2495.

A FLOWER VASE, fine laticinio thread, the bulb embossed.

Height 8 in.

2496.

A FLOWER VASE, in form of a Venetian lion, on silver chased foot.

2497.

A SQUARE VASE, with circular mouth.

Height $4\frac{1}{2}$ in.

2498.

AN ELEGANT LOW TAZZA.

Height 2 in., diameter 7 in.

2499.

AN ELEGANT BOWL, with two handles.

Height 2 in., diameter $4\frac{1}{2}$ in.

2500.

A DRINKING GLASS, in form of a boot, with blue stripes and raised buttons, gilt.

Height 8 in.

2501.

A DRINKING GLASS.

Height 7 in.

2502.

A TALL DRINKING GLASS.

Height 9 in.

2503.

A TALL DRINKING GLASS, with diagonal cross stripes.

Height $7\frac{1}{2}$ in.

2504.

A SMALLER DRINKING GLASS, same pattern, with gilt metal foot.
Height 7 in.

2505.

A SMALLER DRINKING GLASS, different form, with upright stripes
of plain glass.
Height 7 in.

2506.

A CUP-FORM DRINKING GLASS, diagonal stripes.
Height $5\frac{1}{2}$ in.

2507.

A SMALL BOCALE OR TUMBLER, the same stripes.
Height $4\frac{1}{2}$ in.

2508.

A SMALL BOCALE OR TUMBLER, with upright stripes, alternate
wave and cross.
Height $4\frac{1}{2}$ in.

2509.

A SMALL EWER, with handle and spout, alternate stripes, gold, blue
and white, and threads.
Height $4\frac{1}{2}$ in.

2510.

A SMALL TUMBLER, with bands, alternate red, gold, and white, &c,
and the white thread.
Height 3 in.

2511.

A SQUARE POT, with narrow circular neck, alternate bands of
colours.
Height $4\frac{1}{2}$ in.

Coloured Glass.

2512.



STATUETTE OF A NEGRO, with blue dress, holding a
cornucopia.

2513.

A LAPIS LAZULI COLOUR CUP AND SAUCER.

2514.

A LAPIS COLOUR GLOBULAR BOTTLE, with silver figure on top.

Opaque Glass and Schmelze.



2515.
DRINKING GLASS, splashed blue and red.
Height 5 in.

2516.
A SMALL EWER, with handle the same.

Height 4 in.

2517.
A BOTTLE, with small neck, the same.
Height $5\frac{1}{2}$ in.

2518.
A FLAT-SIDED ROUND BOTTLE, with hole in the centre, red spots.
Height $5\frac{1}{2}$ in.

2519.
A TUMBLER OF "SCHMELZE" GLASS, with large spots of gold.
Height 4 in.

2520.
A SMALLER TUMBLER OF "SCHMELZE," with large spots of gold.
Height $3\frac{1}{2}$ in.

2521.
A SMALLER TUMBLER OF "SCHMELZE," the companion, with large spots of gold.
Height $3\frac{1}{2}$ in.

2522.
A BOWL, the same.
Height $2\frac{1}{2}$ in., diameter $3\frac{1}{4}$ in.

2523.
A BOTTLE, hexagonal form, with small circular neck.
Height 5 in.

2524.
ANOTHER, the companion bottle.

2525.
A GLOBULAR GLASS, on shaped foot.
Height 9 in.

2526.
A BOWL, the same, schmelze.
Height 3 in., diameter 7 in.

2527.
A TAZZA, on clear glass foot, dark blue ground, and red spots.
Height $2\frac{1}{2}$ in., diameter 7 in.

2528.

A DUCK, in opaque glass, blue and red spots.

2529.

A SMALL FLUTED TUMBLER, flat form, millefiori.

Height $4\frac{1}{2}$ in.

2530.

A GLOBULAR BALL, millefiori.

Opal Glass.

2531.



TAZZA, opalized.

2532.

AN OPALIZED FLUTED BOWL, with two indentations.

2533.

A SMALL OPALIZED FLUTED GOBLET, on foot.

Height $2\frac{1}{4}$ in.

2534.

A CIRCULAR FLUTED SCENT BOTTLE, with silver top, on three feet.

Height $3\frac{1}{2}$ in.

2535.

THE COMPANION BOTTLE.

2536.

A CUP, with indented lip, and landscape in black, pencilled all round.

Height 2 in.

2537.

A LARGE JAR-SHAPED BOTTLE, the body splashed blue, the foot white.

Height 7 in.

2538.

A SMALLER JAR-SHAPED BOTTLE, the whole of the outside splashed blue.

Height $3\frac{1}{2}$ in.

2539.

A MUG, with handle, a device of hearts and German inscription.

Height $4\frac{1}{2}$ in.

2540.

A TALL FLUTED FLAT-SIDED PILGRIM'S BOTTLE, coloured to imitate tortoiseshell.

Height 10 in.

2541.

A TALL FLUTED BOTTLE, in schmelze, with pewter stopper.

Height 9 in.

2542.

A SMALL CYLINDER-FORM RUBY BOTTLE, on silver-gilt stand with cover.

Height 7 in.

2543.

A GOURD-SHAPE BOTTLE, light blue.

Height 5 in.

2544.

A DARKER BLUE BOTTLE, with narrow neck, with stripes of gold.

Height 5 in.

2545.

A TALL DRINKING GLASS, the body purple, the stem and rim clear glafs.

Height $9\frac{1}{2}$ in.

2546.

A HOCK GLASS, the same colour, the centre boss clear glafs.

Height 6 in.

2547.

A DARK BLUE ENAMELLED PLATE, with white scroll border and ornaments.

Diameter $8\frac{1}{2}$ in.

2548.

ANOTHER, the Companion Plate.

Diameter $8\frac{1}{2}$ in.

2549.

AN ELEGANT TALL VASE, the handle wanting, oviform with broad indented lip, ornamented with enamelled scrolls and devices in green, blue, and white.

Height 18 in.

2550.

A SMALL OPAQUE WHITE VASE, with two handles.

Height 3 in.

2551.

AN OPAQUE WHITE JUG, with handles, mounted with metal cover, and rim at the bottom, with Chinese subjects and ornaments all round.

Height $4\frac{1}{2}$ in.

2552.

A FROSTED POT AND COVER, in form of a barrel, with bands of white enamel to represent hoops.

Height 8 in.

2553.

A FROSTED FLUTED BOTTLE, with pewter stopper.

Height $5\frac{1}{2}$ in.

2554.

A TALL FLOWER GLASS, with white ribs, supported by a mermaid ; on chafed metal foot.

Height 11 in.

2555.

ANOTHER, the Companion, supported by a statuette of a monk ; on metal foot.

Height 12 in.

2556.

A VASE AND COVER, to represent an owl, the head and wings enamelled blue, with inscription, and date 1605. German glass.

2557.

A JUG, with handle, enamelled scroll painting, and date 1581, with pewter cover. German glass.

Height 7 in.

2558.

A TALL EWER, with handle, and spout ornamented with blue lines, and a zigzag ornament with fine blue line.

Height $9\frac{1}{2}$ in.

2559.

A SMALLER EWER, with handle and spout, with blue line on top, and opaque scallop ornament on body.

Height $5\frac{1}{2}$ in.

2560.

ANOTHER, the Companion, with opaque stripes, and blue lines.

Height $5\frac{1}{2}$ in.

2561.

A VASE, with opaque scallop ornament on body, blue wave line round neck.

Height 7 in.

2562.

ANOTHER, the Companion.

2563.

A BOTTLE, with long neck, thread stripes, and a line of red on the rim.

Height 6 in.

2564.

A TALL DRINKING GLASS, the bowl indented to form four sides, a line of blue on the top edge.

Height 8 in.

2565.

AN ELEGANT OVIFORM VASE, richly embossed with projecting lions' heads, and other ornaments, with a cover, and with bands of blue and white.

Height 11 in.

2566.

AN ELEGANT VASE-SHAPED GOBLET AND COVER, fluted.

Height 9 in.

2567.

A FLUTED GOBLET AND COVER, with embossed stem, the cover has an elaborate twisted ornament, with birds' heads, &c.

Height 13 in.

2568.

AN UPRIGHT GOBLET, embossed stem, and diagonal small flutes.

Height $7\frac{1}{2}$ in.

2569.

AN ELEGANT TAPER-SHAPED GOBLET, twisted stem, and projecting ornaments at bottom.

Height 8 in.

2570.

A TALL TRUMPET-SHAPED CHAMPAGNE GLASS, supported on stem.

Height 12 in.

2571.

A VASE-SHAPED BOTTLE, of fine vitro di trina.

2572.

A TALL DOUBLE GLASS, for flowers, three bent spikes project from the bulb.

Height 11 in.

2573.

A TALL BELL-SHAPED GLASS, long stem, with two blue rosettes.

Height 8 in.

2574.

A TALL DRINKING GLASS, with tube in centre, to which another attaches, with a horse's fore part and head joined to it.

Height 13 in.

2575.

A GLASS, in form of an elephant.

Height $5\frac{1}{2}$ in.

2576.

A DRINKING VESSEL, in form of a bear.

Length 9 in.

2577.

A TALL CHAMPAGNE GLASS, with embossed stem.

Height $9\frac{1}{2}$ in.

2578.

A TALL CHAMPAGNE GLASS, with twisted stem, with colour inside.

Height 11 in.

2579.

A TALL FLOWER GLASS, fluted, bulb at bottom, and indentations at top.

Height $9\frac{1}{2}$ in.

2580.

A TALL BELL-SHAPED DRINKING GOBLET, with diagonal flutes.

Height $8\frac{1}{2}$ in.

2581.

A TALL BELL-SHAPED DRINKING GOBLET, the Companion Glass.

Height $8\frac{1}{2}$ in.

2582.

A SMALL EWER, with handle, and broad lip, fluted.

2583.

A LIGHT GREEN EMBOSSED VASE, with foot, and three detached rings.

Height $5\frac{1}{2}$ in.

2584.

A TALL BELL-SHAPED DRINKING GLASS, with diagonal flutes, the bowl compressed.

Height 6 in.

2585.

ANOTHER, the Companion.

Height 6 in.

2586.

AN UPRIGHT-SHAPED VASE, with large mouth, and opaque white stripes.

Height 4 in.

2587.

AN UPRIGHT-SHAPED VASE, the Companion.

Height 4 in.

2588.

A GOBLET, engraved with vine-stems, &c, with a syphon fixed inside.

Height 6 in.

2589.

A TALL OCTAGONAL DRINKING GLASS, with blue and white ornaments on stem.

Height 9 in.

2590.

A TALL BELL-SHAPED DRINKING GLASS, with embossed stem.

Height $8\frac{1}{2}$ in.

2591.

A DRINKING GLASS, with ornamental and fluted boss stem.

Height 8 in.

2592.

A LOW GLASS, with octagonal bowl, and ornamented stem.

Height $5\frac{1}{2}$ in.

2593.

A LOW GLASS, with circular mouth, and taper stem.

Height 6 in.

2594.

A GLASS, with fluted globular stem.

Height 7 in.

2595.

A BELL-SHAPED BOWL, and ornamented stem.

Height 7 in.

2596.

A SMALL FLUTED BOWL, with two handles.

Diameter $3\frac{1}{2}$ in.

2597.

A VASE, without foot, with an enamel ball inside.

2598.

A VASE, with embossed stem.

Height 7 in.

2599.

A RUBY GLASS BOWL, fluted, on chased metal foot.

2600.

A WINE GLASS, engraving of grapes, birds, and foliage on bowl.

Height 6 in.

2601.

A WINE GLASS, the Companion.

2602.

AN ENGRAVED TUMBLER, with escutcheon and flowers.

Height $3\frac{1}{2}$ in.

2603.

ANOTHER, the Companion.

2604.

A DRINKING GLASS, the bowl clear, the stem and foot vitro di trina.

2605.

ANOTHER, the same.

Height $5\frac{1}{4}$ in.

2606.

AN OCTAGONAL BOWL GLASS, embossed stem, a band of white on bowl.

Height $6\frac{1}{4}$ in.

2607.

A DRINKING GLASS, with fine engraving.

2608.

A SMALLER GLASS, with scroll border.

Height $5\frac{1}{4}$ in.

2609.

A SMALLER GLASS, engraved with flowers.

Height $5\frac{1}{4}$ in.

2610.

A TALLER GLASS, projecting flutes on bottom of bowl, and fluted stem.

Height $6\frac{1}{2}$ in.

2611.

A FLAT BOWL DRINKING GLASS.

Height $4\frac{1}{4}$ in.

2612.

A DRINKING GLASS, with slight engraving of birds and foliage.

Height $5\frac{1}{4}$ in.

2613.

A BOTTLE, long neck, ornamented with opaque festoons.

Height $5\frac{1}{2}$ in.

2614.

A WINE GLASS, with embossed stem, gilt, the bowl exquisitely enamelled with leaves, birds, and devices. A rare and fine specimen.

Height $4\frac{1}{4}$ in.

2615.

A FLAT ROUND BOTTLE, yellow ground, splashed with whites, reds, &c.

Height 4 in.

2616.

A FLAT OBLONG BOTTLE, white opaque glafs, with blue and black stripes, with gilt mounting and stopper.

Height 6 in.

2617.

A JUG OF RUBY GLASS, mounted with silver handle, and base moulding.

Height 6 in.

2618.

A TALL TAZZA, with embossed stem.

Height $8\frac{1}{2}$ in., diameter $5\frac{1}{2}$ in.

2619.

A BOWL, fluted, the foot embossed, with two handles.

Height $6\frac{1}{2}$ in., diameter $4\frac{1}{4}$ in.

2620.

A FINE-FORMED GOBLET, with bands, and projecting glafs on bowl, fluted stem.

Height $9\frac{1}{2}$ in., diameter $4\frac{1}{4}$ in.

2621.

A TALL "VIDERCOME," with bands of vitro di trina.

Height $9\frac{1}{2}$ in., diameter 3 in.

2622.

AN ELEGANT VASE, three projecting knobs on bowl, the stem embossed.

Height 8 in., diameter $3\frac{1}{2}$ in.

2623.

A TALL EWER, fluted, with handle, and with ornaments round the neck.

Height $8\frac{1}{2}$ in.

2624.

A TUMBLER, with upright white stripes.

Height 6 in., diameter 4 in.

2625.

A TALL BOCALE, with diagonal stripes of opaque glafs.

Height $8\frac{1}{2}$ in., diameter 3 in.

2626.

A FLAT PILGRIMS' BOTTLE, blue, with gold spots.

Height 9 in.

2627.

ANOTHER, the Companion.

2628.

A FLAT BOTTLE, with fluted diagonal lines, purple colour, and with pewter stopper.

Height $9\frac{1}{2}$ in.

2629.

A LARGE EWER, clear glafs with opaque scollops on ditto, and blue line on spout.

Height $9\frac{1}{2}$ in.

2630.

A TALL GREEN HOCK GLASS, with diamond engraving.

Height 8 in.

2631.

A TALL EWER, with handle, with ribs of projecting glafs.

Height $7\frac{1}{4}$ in.

2632.

A TALL FLOWER GLASS, with blue line on lip.

2633.

A TALL VITRO DI TRINA FLOWER GLASS.

2634.

A YELLOW COLOUR FLUTED BOWL.

Height $3\frac{1}{2}$ in., diameter 6 in.*German Engraved and Enamelled Glafs Wares.*

2635.



LARGE BOCALE, with double eagle, and various coats of arms.

Height 9 in., diameter 4 in.

2636.

ANOTHER, with single coat of arms, 1685.

Height $12\frac{1}{2}$ in., diameter 3 in.

2637.

ANOTHER, with portrait of a lady, and inscription, date 1699.

Height 7 in., diameter 3 in.

2638.

ANOTHER, with coat of arms.

Height $6\frac{1}{2}$ in., diameter $2\frac{1}{4}$ in.

2639.

ANOTHER, with same arms.

Height $7\frac{1}{4}$ in., diameter $3\frac{1}{2}$ in.

2640.

A BLUE GLASS JUG, with handle, and silver-gilt top; date 1590, enamelled with scroll and pearls, &c.

Height 10 in.

2641.

A WHITE HOCK GLASS, with enamel painting of the Agnus Dei on the bowl; date 1683.

2642.

A SMALL TUMBLER, with projecting glafs at bottom. A Cupid in white, and ornaments around; date 1700.

Height 3 in.

2643.

A WINE GLASS, the bowl yellow, with engraved flowers.

Height 5 in.

2644.

ANOTHER, the Companion.

2645.

A TUMBLER OF WHITE GLASS, with medallions, with coronet and cypher, on red ground inlaid, a small border of flowers on the top.

Height 4 in.

2646.

ANOTHER, the Companion Tumbler.

2647.

AN ENGRAVED JUG AND COVER, with handle, inscription in the centre, landscape, &c, round the edge of cover.

2648.

A DECANTER AND STOPPER, with long neck, exquisitely engraved.

Height 11 in.

2649.

A HOCK GLASS, with landscapes, shipping, &c, finely pencilled.

Height 6 in.

2650.

A TUMBLER, with cover, the subject of Actæon very deeply cut in.

Height 8 in.

2651.

A GOBLET AND COVER, very richly engraved, with gold band on edge.

Height 9 in.

2652.

ANOTHER, the same, arabesque engraving.

Height 7 in.

2653.

ANOTHER, the same form, engraving in panels, chateau, trophies, &c.

Height 7 in.

2654.

ANOTHER, less elaborate, with a small circle of ruby.

Height 7 in.

2655.

ANOTHER, octagonal, the engraving very fine and minute.

Height 7 in.

2656.

ANOTHER, the Companion Goblet, the same fine engraving.

2657.

ANOTHER, circular, fine engraving.

2658.

ANOTHER, circular, less elaborate.

2659.

ANOTHER, circular, with gold rim and gold on cover.

2660.

ANOTHER, circular, less elaborate, with inscription.

2661.

ANOTHER, oval form, less elaborate, with inscription.

2662.

A MUG, with handle and cover, engraved with sacred emblems.

Height 8 in., diameter $3\frac{1}{4}$ in.

2663.

A DRINKING GLASS, no cover, fine engraving.

Height 7 in.

2664.

A TALL GLASS AND COVER, the bowl ornamented with etched or engraved ornaments.

Height 12 in.

2665.

A SHORT GLASS, thick stem, gold on edge of glass, and on rim of cover.

Height 9 in.

2666.

A TALL GLASS AND COVER, finely engraved.

Height 11 in.

2667.

A TALL GLASS AND COVER, tall stem.

Height $9\frac{1}{2}$ in.

2668.

A SHORT GLASS AND COVER, the edge and rim gilt.

Height $7\frac{1}{2}$ in.

2669.

A TALL GLASS AND COVER.

2670.

A TALL GLASS AND COVER, short bowl, and ornamented top to cover; on the top of stem are six projecting arms.

Height 15 in.

2671.

A LARGE AND FINELY-ENGRAVED TUMBLER, royal portraits surmounted by an eagle; on the opposite side is an escutcheon and crown.

Height 6 in.

2672.

A TALL DRINKING GLASS, with rich engraving, with portraits on one side, and a double eagle and crown on the other.

Height 14 in.

2673.

A TALL DRINKING GLASS, with cover, slight engraving.

Height 12 in.

2674.

A TALL DRINKING GLASS, without cover.

Height $9\frac{1}{2}$ in.

2675.

A GOBLET, with foot and cover, three gilt honeysuckles on bowl, with fine engraving.

Height $8\frac{1}{2}$ in.

2676.

A TALL GOBLET AND COVER, the bowl engraved with a boar hunt, the stem formed of double fluted bosses and projecting ornaments.

Height 13 in.

2677.

A GOBLET, with cover, the bowl finely engraved, on one side the head of an emperor, on the other a double eagle and crown above.

Height 12 in.

2678.

A FINELY-ENGRAVED GOBLET, a large chateau on one side, a family group in a garden on the other.

Height 9 in.

2679.

A LARGE GOBLET, engraved with groups of figures.

Height 11 in.

2680.

A LARGE DOUBLE-SIDED BOTTLE, to hold flowers; with two necks.

Height 10 in.

2681.

A LOW OVAL-FORM TAZZA DRINKING CUP, with initials and coronet, the rim and projecting ornaments are gilt.

Height $4\frac{1}{2}$ in.

2682.

A FLAT BOTTLE, small straight neck, shaped body, with raised figure of a warrior.

2683.

A BELL OF RUBY GLASS, mounted with metal leaves as handle.

2684.

A TALL GOBLET, with engraved flowers and leaves.

2685.

SEVEN OLD ENGLISH LIQUEUR GLASSES, with thread stems.

2686.

TWO OLD ENGLISH LIQUEUR GLASSES, engraved with grapes and vine leaves.

2687.

TWO VASE-FORM GLASSES, with low feet, engraved borders.

2688.

A TALL BOCALE AND COVER, with portrait and inscription, "*Louis XIV. le grand Roy de France et de Navarre, 1683.*"

Height 15 in.

Vitro di Trina.

2689.



TALL BOCALE, with diagonal stripes of vitro di trina.

Height $10\frac{1}{2}$ in.

2690.

A GOBLET, with cover, projecting ornaments at bottom.

Height 9 in.

2691.

A TALL EWER, of elegant form, with handle, and indented lip.

Height $8\frac{1}{2}$ in.

2692.

A VASE AND COVER, of elegant form, the bands round it and the gadroon ornament and foot are vitro di trina.

Height 12 in.

2693.

A TALL DRINKING GOBLET, ornamental white bands, long blue and white gadroons at bottom.

Height 8 in.

2694.

A TALL AND LARGE EWER, with ornamental handle, the spout has a blue line at the end and top, and there are alternate white and red upright stripes on the body.

Height $13\frac{1}{2}$ in.

2695.

A BOTTLE, with long neck, covered with opaque scollop ornamentation.

2696.

A VIDERCOME, with three white and blue alternate diagonal stripes.

Height 7 in.

2697.

A VASE GOBLET OF CRINKLED GLASS, with cover, and a bird in blue glass at the top.

Height 11 in.

2698.

A LARGE BOWL OF RICH BLUE GLASS, with enamelled scales on the outside, with foot.

Height $5\frac{1}{2}$ in., diameter $9\frac{1}{2}$ in.

2699.

SMALL TWO-HANDLED BOTTLE, opal glass, splashed with blue.
Height $4\frac{1}{2}$ in.

2700.

SHALLOW DISH OR TAZZA, greenish yellow glass, edged with dark blue.

Diameter $9\frac{1}{4}$ in.

2701.

BOTTLE, in dark chocolate colour opaque cut glass. German work.
Height $7\frac{1}{2}$ in.

2702.

SQUARE BOTTLE, opalized glass, with enamelled arms and cipher, and date 1681. German work.

Height 6 in.

2703.

TALL BOHEMIAN GLASS GOBLET AND COVER, beautifully engraved, with a cavalry skirmish in a landscape.

Height 14 in.

2704.

SUSPENSION LAMP, of blue Venetian glass, suspended by chains formed of strings of glass beads.

2705.

LARGE CIRCULAR PLATEAU, with scalloped edges, richly ornamented with gilded work, painted also at the back in imitation of onyx, the whole enriched with a battle subject, and numerous inscriptions in etched work, having reference to the battles of Frederick the Great. German, circa 1750-60.

Diameter $14\frac{1}{4}$ in.





SECTION XX.

ANTIQUE GREEK AND OTHER FICTILE WARES.

INTRODUCTION.



IT is difficult to realize the fact, that the well-known black and red painted pottery, commonly called antique Greek fictile ware, Etruscan pottery, &c, constitutes one of the most ancient and primitive categories of works of art, of the existence of which there is now any tangible evidence. As a rule, the specimens exhibit no very striking external marks of antiquity; indeed, they are often so wonderfully preserved, as to appear, literally, as if they had but just issued from the potter's furnace. Yet it is certain that even the most modern of these painted vases can scarcely be less than two thousand years old, whilst the most ancient may be carried some four or five hundred years further back in point of date. This remarkable conservation is to be accounted for by the simple fact, that nearly all the specimens have been found undisturbed in the places where they were carefully deposited by the ancient owners, namely, in the sepulchres of the dead.

The ancient custom of depositing works of art of various kinds in tombs, has indeed proved a precious legacy to the modern world. Without it, these very wares, so beautiful in themselves, and so replete with illustrations of ancient manners, poetry, and religious belief, would have been all but unknown to us. Probably not one fine specimen would have come down to us in its entirety, for it is a singular fact, though one not difficult to account for, that the fragments even, of the myriads of these frail pots, which must have been broken and dispersed during the epoch of their fabrication, seem to have disappeared almost as completely as if they had been thrown broadcast into the sea.

These wares then, are found almost exclusively in the sepulchres of the dead, in the cemeteries of the ancient cities of Greece, Asia Minor, the Mediterranean islands, and Central and Southern Italy. Wherever, in short, the ancient Greek and Etruscan races held sway.*

A great amount of learned illustration has been devoted to these wares by modern archæologists. The specimens have been classified and arranged into successive styles and epochs of development, and the relative dates of the several varieties ascertained with considerable certainty. These epochs probably comprise a period from about 600 or 700, to about 150 years before the Christian era. At all events, about the latter period, it appears pretty certain that this peculiar fabrication must have died out, for the Roman virtuosi and writers, at a period not long afterwards, seem to have regarded the specimens as rare and curious antiquities.

The world has probably seen no more truly excellent development of high art in alliance with industry, than is manifested in these wares. It is scarcely too much to say, that every specimen is beautiful. The forms or contours of the pieces display such admirable combinations of beauty and fitness, that it is difficult to resist the conclusion that they were the result of an inherent art instinct in the producer, guided and controlled by abstract geometrical laws of the profoundest nature, and yet it is equally difficult to believe that any such abstruse scientific knowledge can have guided the artizans who produced them.

The painted decorations also, both in design and execution, are often exquisitely beautiful. In many of these vases, the work it should be observed, of manufacturing potters, not great professors of "fine art," the design of the human figure and of animals, for instance, is almost as perfect as in the great sculptures of Phidias.

Finally, it is fair to presume that in these wares we have preserved almost the only plastic record of the compositions of the great painters of antiquity; often, moreover, technically executed with a spirit and dexterity not unworthy of the originals. For these reasons, whenever true taste and knowledge of art is in the ascendant, the category of antique fictile wares will doubtless hold a leading rank.

* The Etruscan districts of Central Italy yield us almost as rich a harvest of painted vases as those of the ancient Greek colonies of the South, or of Greece Proper, and yet it seems almost certain that the specimens there discovered were the work of Greek and not Etruscan potters. In fact, they were importations into Etruria from the various centres of manufacture amongst the Greeks. The Etruscans being a comparatively barbarous race, incapable of producing such admirable works of art, though sufficiently advanced in civilization to be able to appreciate their excellence. The term *Etruscan Vase* is therefore a misnomer.

2831.



TWO-HANDLED CRATER, OR HYDRIA, black and red painted Greek ware, painted with a female seated, before whom stands a nude winged genius, at the back two draped standing male figures.

Height $18\frac{1}{4}$ in., width 16 in.

2832.

TALL CYLINDRICAL VASE, with scroll handles, painted with figures under an architectural portico, a Bacchante with a bunch of grapes, &c, and rich anthemian ornaments. From the Poet Rogers' Collection.

Height $28\frac{1}{2}$ in., diameter 9 in.

2833.

CRATER, OR HYDRIA, painted with a composition of three figures; a female seated with a casket in her hand, and two male figures, each with two spears, one of them wearing the Phrygian cap. Probably Hector reproving Paris in the presence of Helen; on the other side, three standing male figures.

Height 19 in., diameter 12 in.

2834.

THREE-HANDLED OVIFORM CENOCHOR, painted with a male figure presenting a bowl to a draped female.

Height $13\frac{1}{2}$ in., diameter 9 in.

2835.

BELL-SHAPED TWO-HANDLED CRATER, painted with Bacchanalian figures.

Height $10\frac{1}{2}$ in., diameter $11\frac{1}{2}$ in.

2836.

SMALL OVIFORM BOTTLE, "aryballos," with loop handle, painted with a female profile head, and with anthemian ornaments.

Height 7 in., diameter $4\frac{1}{4}$ in.

2837.

SMALL TWO-HANDLED CUP, "skyphos," in yellow clay, the ground ornamented with concentric zones of red and black.

Height $2\frac{1}{2}$ in., diameter $3\frac{1}{2}$ in.

2838.

CIRCULAR VASE, with loop handle, and projecting spout, at the top a head or mask of Omphale in relief, black glaze.

Height 5 in., diameter $4\frac{1}{2}$ in.

2839.

"RHYTON," OR TWO-HANDLED VASE, conjoined heads of Hercules and Omphale.

Height 6 in.

2840.

"CYLIX," OR TAZZA CUP, black glaze.

Diameter $6\frac{1}{2}$ in.

2841.

SMALL CIRCULAR "SKYPHOS," OR "CENOCHOE," ribbed or fluted, and with loop handle, black glaze.

Height $2\frac{1}{2}$ in., diameter $2\frac{1}{2}$ in.

2842.

SMALL TWO-HANDLED "PELIKE," painted with two bufts of females.

Height $3\frac{1}{4}$ in., diameter $2\frac{1}{2}$ in.

2843.

TWO-HANDLED CYLIX, OR TAZZA, black and red, painted with nymphs, and fauns, and large eyes.

2844.

SMALL FLUTED BULB-SHAPED BOTTLE, "alabastron."

Height 4 in.

2845.

SMALL LOOP-HANDLED VASE, with spout.

Height $2\frac{1}{2}$ in.

2846.

SMALL FLAT DISCOIDAL VASE, with basket handle, and projecting spout, black glaze.

Diameter $3\frac{1}{2}$ in.

2847.

TWO-HANDLED "AMPHORA," painted with a large female profile head.

Height 13 in.

2848.

TWO-HANDLED "PELIKE," painted with three draped figures of young men. Nolan ware.

Height 7 in., diameter 5 in.

2849.

AN ELEGANT "CENOCHOE," with slender neck and lofty handle, painted with a winged genius holding a mirror.

Height $12\frac{1}{2}$ in.

2850.

SMALL TWO-HANDLED "CYLIX," OR "LEPASTE," painted with a standing draped male figure in the centre of the bowl.

Diameter 6 in.

2851.

THE COVER OF A LARGE VASE, painted with recumbent female figures.

Diameter $6\frac{1}{4}$ in.

2852.

"AMPHORA," painted with a warrior with two spears and a shield, pouring out a libation before a female draped figure, who holds an oenochoe in her hand.

Height $17\frac{1}{4}$ in.

2853.

LARGE GLOBULAR AMPHORA, with handles ornamented with circular disks or bosses, and painted with two female figures crowning a youth who is seated betwixt them.

2854.

LARGE "CYATHUS," or *Cup* with tall handle, painted with harpies. Black and red ground.

Height 13 in., diameter 9 in.

2855.

LARGE DISCOIDAL DISH ("pinax"), painted with fish.

Diameter $17\frac{1}{2}$ in.

2856.

CIRCULAR DISH, with two loop handles ("petachnon"), painted with a female and a winged genius.

2857.

ŒENOCHOE, an exquisite Nolan vase of the highest quality, painted with two female draped figures, one seated with a casket on her knee, the other standing and holding a mirror. From the Durand Collection.

Height $7\frac{1}{2}$ in.

2858.

THREE-HANDLED ŒENOCHOE, painted with a seated female figure. Nolan ware of the highest quality, from the Rogers' Collection.

Height $5\frac{1}{2}$ in., diameter 4 in.



SECTION XXI.

MAJOLICA AND HISPANO-MORESCO WARES.

INTRODUCTION.



MAJOLICA, formerly called *Raffaelle ware*, or *Faenza ware*, is an Italian enamel glazed earthenware. It is supposed to have had its origin in a very similar ware made by the Moors in Spain and the Mediterranean islands, at an early period of the Middle Ages, and to have taken its name from the Island of Majorca, whence specimens were probably at an early period exported to Italy. During the 15th and 16th, and, in a less degree, the 17th century, its manufacture was extensively carried on in Italy, especially in the central districts, where Faenza, Gubbio, Pesaro, Castel Durante, Urbino, and other neighbouring towns, gained great reputation for their fine productions. Artists of celebrity not only furnished designs, but undoubtedly, in some instances, actually painted the more important pieces.

The most remarkable variety is the iridescent or "lustrated" ware, which reflects metallic lustrous tints of various colours, according to the angle at which the light strikes the surface of the pieces. The secret of the ruby lustre, which appears to have been used principally at Gubbio, was lost even in the 16th century. There are in this collection some remarkable examples of its application. Giorgio Andreoli, known as "Maestro Giorgio," was one of the most successful artistic manufacturers of the lustrated Majolica ware. He lived between 1470 and 1552. Imitations of Majolica ware are now produced both in England and in Italy.

Gubbio and Urbino Lustred Ware.

2871.



LATE, Gubbio lustre ware, by Maestro Giorgio; dated 1517 and 1518. Border of trophies, &c, in blue, on gold lustre ground. In centre, various devices and initials, probably an anagram or rebus of the name of the proprietor.

A plate of identical design, and evidently a piece of the same service, is in the British Museum. The date, 1517, is the earliest yet observed on any of M. Giorgio's works (there are, however, many undated specimens of the Maestro extant of an earlier time). It is painted in blue on the front of the piece, whilst on the reverse is the date 1518, in the lustre colour. This apparent anomaly is to be explained by the fact, that the painting of the piece and the application of the lustre colours were two distinct operations. Thus this plate may have been painted and fired towards the end of the year 1517, along with an entire batch of wares, whilst the gold and ruby-lustre tints were most likely added some weeks or months afterwards, in the early part of the year 1518. In the Kensington Museum Collection is a plate by Maestro Giorgio, in like manner dated 1518 and 1519.

Diameter $9\frac{1}{2}$ in.

2872.

PLATE, lustred Majolica of Gubbio, by Maestro Giorgio. Painted by the Maestro himself, in his early timid style. Subject, Europa. Signed on the reverse "1522," and with the initials "M. G."

Diameter 10 in.

2873.

PLATE, lustred Majolica. Subject, Europa. Dated on the reverse 1524.

An interesting specimen. Although ostensibly the work of Maestro Giorgio, and certainly lustred in his *bottega*, or workshop, the actual execution of the painting is most probably by another hand, being to all appearance the work of Nicola da Urbino. (M. Giorgio is known to have frequently applied his brilliant lustre pigments to the surfaces of pieces painted by other artists, but whether on their account or his own is uncertain).

Diameter 10 in.

2874.

SMALL DEEP PLATE, lustred Majolica of Gubbio, by Maestro Giorgio; dated 1528, and initialed. The Prodigal Son.

A pasticcio, or partial adaptation from an engraving by Albert Durer. A fine specimen, carefully painted and brilliantly lustred.

Diameter $8\frac{1}{2}$ in.

2875.

PLATE, lustred Majolica of Gubbio, by Maestro Giorgio; dated 1529, and initialed. Vulcan forging arrows for Cupid.

Diameter $10\frac{1}{4}$ in.

2876.

PLATE, fabrique of Maestro Giorgio, richly lustred, and dated on the reverse 1529, with the signature, "*M. G. Ugubio.*" Apollo and Daphne.

Although ostensibly the work of Maestro Giorgio, there can be no doubt whatever that this piece was really painted by Francesco Xanto of Urbino, during his early time, the lustre tints and signature having been afterwards added by M. Giorgio. The piece may have been painted by Xanto, working as a journeyman in Giorgio's studio; the date proving it to be earlier than the majority of Xanto's productions, no signed piece by the latter master being known of an earlier date than 1530.

Diameter $10\frac{1}{4}$ in.

2877.

PLATE, fabrique of Maestro Giorgio; dated 1533. The Judgment of Solomon. Remarkable for the copious use of the ruby lustre. On the reverse is a semi-legible inscription, descriptive of the subject.

Diameter $10\frac{1}{2}$ in.

2878.

PLATE, richly lustred, by Maestro Giorgio. In the centre a child with a banner or pennon marked with a red cross (probably intended for the infant St. John the Baptist). Border of floriated scroll-work. Undated, but probably painted about 1525.

Diameter $12\frac{1}{8}$ in.

2879.

SMALL DEEP PLATE, richly lustred, by Maestro Giorgio. In centre a female profile portrait detached on a gold lustre background, and inscribed on a scroll, "*Girollima bella.*" Border of palmette scroll-work, in lustre tints, on dark blue ground. Undated, but probably painted circa 1520-30.

Diameter 7 in.

2880.

SMALL DEEP PLATE, by Maestro Giorgio. The centre painted with an amorino beating a tambourine. On a gold lustre background, border of palmette scroll-work on dark blue ground. Circa 1526-30.

Diameter $6\frac{1}{4}$ in.

2881.

PLATE, richly lustred, fabrique of Maestro Giorgio (?). The Judgment

of Paris, in lustre colours. Dated 1538, and with the initials "C." or "C. C."

This piece is painted in a style which has some analogy with that of Orazio Fontana; it is evidently the work of some one of the numerous artists who painted either for Giorgio and his successors, or who, at all events, were in the habit of causing their pieces to be lustred at Gubbio. There is nothing improbable in the supposition, that this is really an early work of O. Fontana, several indubitable works of this master of a later period having been found so enriched. The monogram on the reverse, in lustre colours, is particularly interesting, inasmuch as it may be that of Maestro Cencio, the son and successor of Giorgio, who in this case must be supposed to have applied the lustre tints.

Diameter $10\frac{1}{4}$ in.

2882.

PLATE, enriched with lustre colours, the work of Francesco Xanto of Urbino; dated 1532. Æneas carrying off his father Anchises from Troy.

The design of this fine plate is in great part taken from a contemporary engraving by Agostino Veneziano, after Raffaele. It is one of the finest specimens extant of the master (Xanto), and is additionally valuable from being enriched with lustre colours, only a very small percentage of Xanto's productions being so decorated. The lustring was, however, doubtless done in the "bottega" of Maestro Giorgio or his successor; and the initial N, in ruby lustre, seen on the reverse of the piece, is indicative of another hand than Xanto's. This N, frequently observed on similar pieces, has been thought to be the monogram of Maestro Cencio (Vincentio), the N reading also "VIN." The present piece is inscribed in black in Xanto's usual handwriting:—

"1532.

"*Enea col Padre Anchise e l' figlio Ascanio, nel ii. li d l' Eneida d V. M.*

"*Fra Xanto A.
da Rovigo i
Urbino.*"

Diameter $10\frac{1}{4}$ in.

2883.

PLAQUE, Urbino ware. The Virgin and Child in glory, surrounded by boy-angels or amorini, playing musical instruments. Enriched with lustre tints.

A splendid specimen of the finest time and most finished execution of Francesco Xanto, painted about 1532, and lustred in the bottega of Maestro Giorgio.

Height 10 in., width 8 in.

2884.

LUSTRED PLATE, Gubbio ware, by Maestro Giorgio. Vulcan forging arrows for Cupid. In centre of plate an amorino. Inscribed on the re-

verse

¹⁵²⁷
M^o G^o
da Gubbio.

Diameter $10\frac{1}{8}$ in.

2885.

GUBBIO LUSTRED PLATE, by M. Giorgio. Hercules slaying the Centaur Nessus, who is carrying off Dejanira. In the centre of plate

an amorino. Inscribed

¹⁵²⁷
M^o G^o
da Gubbio.

Diameter $10\frac{1}{4}$ in.

2886.

BOWL PLATE, lustred Majolica of Gubbio. In the centre is an Agnus Dei in relief. The border is ornamented with acanthus leaves, alternating with waved or flaming rays; also in relief, and grounded with lustre tint.

This variety of ware, decorated in relief, appears to have been especially designed to show to best advantage the varied iridescent tints of the lustre pigments. Circa 1530.

Diameter 10 in.

Lustred Majolica of Deruta.

2888.



QUARE WALL TILE, lustred Majolica of Deruta. Painted with the sacred monogram I H S, within an ornamental border. Circa 1500-10.

Square $10\frac{1}{2}$ in.

2889.

SQUARE WALL TILE, of precisely similar size and design.

2890.

LARGE BACILE OR BOWL-SHAPED DISH. St. Francis standing with a book in his hand, inscribed "*Francesco Faustino Scrive legie;*" probably "Francis the Happy indites his rules."

Diameter $15\frac{1}{4}$ in.

2891.

LARGE BACILE. A dog pulling down a flag.

Diameter $16\frac{1}{2}$ in.

2892.

LARGE BACILE. Painted with a geometrical scale pattern.

Diameter 15 in.

2893.

LARGE BACILE. A female bust portrait.

Diameter $16\frac{1}{2}$ in.

2894.

LARGE BACILE. An ideal portrait of Scipio Africanus in fantastic armour, with a label scroll, inscribed "*Scipion. Afric.*" A similar piece to No. 2893.

Diameter 16 in.

2895.

LARGE BACILE OR GROTESQUE SUBJECT, viz. a man sawing horns off the head of another.

Diameter $16\frac{1}{2}$ in.

2896.

LARGE BACILE, floriated scroll pattern, with blue flowers.

2897.

LARGE BACILE. A female figure.

Diameter 15 in.

2898.

LARGE BACILE. Virgin and Child.

Diameter $15\frac{1}{2}$ in.

2899.

LARGE BACILE. St. Anthony holding a cross in his left hand, with a lion and cardinal's hat on each side.*

Diameter 16 in.

2900.

PLATE. A lady with a flowering scroll before her.

Diameter $12\frac{1}{2}$ in.

2901.

PLATE. St. Anthony.

Diameter 11 in.

2902.

PLATE. Floriated design.

Diameter $9\frac{1}{2}$ in.

2903.

PLATE. Similar design.

Diameter 9 in.

* The foregoing ten early lustred pieces, from No. 2890 to 2899 inclusive, are of a very well-known and characteristic variety. Several hundreds of similar specimens are probably extant, and such is their extreme resemblance one to another, both in style and technique, that it has often been suggested, that they were all the work of one individual. They were formerly believed to be of the fabrique of Pesaro, but are now, by common consent, ascribed to the manufactory of Deruta, near Perugia.

2904.

PLATE, painted with a shield of arms in medallion centre.

Diameter $8\frac{1}{2}$ in.

2905.

BOWL TAZZA, similar to the previous pieces of lustred Deruta ware. Painted with the sacred monogram I H S in the centre of the bowl.

Height 7 in., diameter $9\frac{1}{2}$ in.*Hispano-Moresco Lustred Ware.*

2906.



LATEAU OR SALVER, having a raised centre, with leaves of plants in relief round the border. Circa 1490.

Diameter $18\frac{1}{4}$ in.

2907.

PLATEAU OR SALVER. A shield of arms in centre.

Diameter $17\frac{1}{2}$ in.

2908.

PLATEAU OR SALVER. In centre, a shield with the arms of Castile.

Diameter $17\frac{1}{2}$ in.

2909.

PLATEAU OR SALVER. A shield of arms in centre.

Diameter 18 in.

2910.

PLATEAU OR SALVER. Raised centre, with a shield bearing a lion rampant.

Diameter $14\frac{1}{2}$ in.

2911.

PLATEAU OR SALVER. Raised centre, with circular shield.

Diameter $14\frac{1}{2}$ in.

2912.

PLATE. Scroll ornaments, with a bird in the centre; 17th century work.

Diameter $9\frac{1}{2}$ in.

2913.

PLATE. Painted with a bird in the centre; 17th century work.

Diameter 8 in.

2914.

PLATE. Decorated with scroll ornaments; 17th century work.

Diameter $7\frac{1}{2}$ in.

2915.

LUSTRED EGG-CUP. Spanish 17th century work.

Painted Majolica Wares (without Lustres).

2916.



LATE, Urbino ware, painted by Francesco Xanto. The Story of the Nymph Echo: inscribed,

"1535.

"*Echo ch' amado n duro saffo fessi.*

"F. X."

Or,

"*Echo, who through love became a hard rock.*"

Diameter $10\frac{1}{2}$ in.

2917.

PLATE, Urbino ware. Cupid and Psyche in Olympus, amidst the assembled Deities.

From an engraving, one of the series of the history of Cupid and Psyche, by the master of the die, after Raffaello. Dated 1543, and inscribed with a verse in Italian (copied from the print), which, in similar doggerel, may be thus translated:—

"See Jove and Cupid, both in marriage fetters bound,
Whilst Mercury to heaven bears Psyche from the ground."

Diameter 11 in.

2918.

PLATE. Alexander visiting Diogenes. Inscribed, "*De Alessandro Magnio.*" Majolica of Urbino or Pesaro (?). Circa 1540.

Diameter $10\frac{1}{2}$ in.

2919.

PLATE, Urbino or Castel-Durante ware. Perillus burnt alive in the brazen bull, which he had constructed for the tyrant Phalaris. Inscribed, "*Perillo che fu meso in di gela vacha di ramo:*" "Perillus, who was put inside the brazen cow." Circa 1535-40.

Diameter 11 in.

2920.

PLATE, Urbino or Castel-Durante ware. Abraham blessing Jacob. Inscribed on reverse, "*Beneditione de Jacob.*" Circa 1540.

The glaze and colouring of this piece are unusually brilliant and perfect.

Diameter 12 in.

2921.

PLATE, Urbino or Castel-Durante ware. Perseus rescuing Andromeda. Inscribed on the reverse, "*Indromeda legata al durro sasso*," "Andromeda bound to the hard rock." Circa 1540.

Diameter 11 in.

2922.

PLATE, Urbino ware. Bacchus with Silenus (?) riding on a panther. Inscribed on the reverse, "*El trionfo de Baho*," "The triumph of Bacchus." Circa 1560.

Diameter 12 in.

2923.

PLATE, Urbino ware. The story of Jupiter and Danae. Inscribed on reverse, "*Giove in pioggia doro*," "Jove (transformed) into a shower of gold." Circa 1550-60.

Diameter $9\frac{1}{4}$ in.

2924.

PLATE, Urbino or Castel-Durante ware. Subject (apparently), Joseph's brethren bringing his parti-coloured coat to their father Jacob. Reverse, decorated with a shield of arms in the centre, and motto, "*Candor illeus*," and the margin surrounded with a carefully painted floriated scroll pattern.

Diameter $10\frac{1}{2}$ in.

2925.

LARGE PLATEAU, Urbino ware, the work of Francesco Xanto. Subject, according to the inscription on the reverse, "The Battle of Darius, King of Babylon, against Gobrius." An important example of the master, initialed and dated ¹⁵³⁶F. X. (i.e. Francesco Xanto Rovigiese).
R.

Diameter $17\frac{1}{4}$ in.

2926.

LARGE TRIANGULAR SALVER, enriched with raised masks and cartouche work, and painted with a mythological subject; the exterior elaborately decorated with raised ornaments and painting. Urbino ware (?). Circa 1540-50. A very fine and rare specimen.

Height $16\frac{1}{2}$ in., width $17\frac{1}{2}$ in.

2927.

SALVER, with raised centre, Urbino ware, painted on white ground, "sopra-bianco," with allegorical figures within geometrical compartments, and with grotesques. Circa 1570.

A fine and rare piece, intended as the plateau for a rose-water ewer.

Diameter $15\frac{1}{2}$ in.

2928.

PLATE. Curtius leaping into the Gulf. Reverse inscribed, and with the monogram G (Gubbio?). Circa 1540.

Diameter 9 in.

2929.

SMALL PLATE, Urbino ware. Circa 1560.

Diameter $8\frac{1}{4}$ in.

2930.

PLATE, late Urbino ware. Pastoral subject, inscribed on reverse, "*Aprile.*" Circa 1570.

Diameter 11 in.

2931.

PLATE, Urbino ware, interlaced oak-foliage pattern, called "*querciate.*" A favourite design, the oak-branch being the device or crest of the Della Rovere family, Dukes of Urbino. Circa 1560.

Diameter 12 in.

2932.

OBLONG SALT-CELLAR, painted with grotesques "*sopra-bianco.*" Urbino ware. Circa 1560. From the Fonthill Collection.

2933.

SQUARE ALTAR-SHAPED SALT-CELLAR, painted with grotesques "*sopra-bianco.*" Probably from the workshop of Orazio Fontana. Circa 1560.

2934.

PAIR OF CIRCULAR CANDLESTICKS, painted with grotesques "*sopra-bianco.*" Urbino ware. Circa 1570.

2935.

CUP, COVER, AND STAND, Urbino ware, 17th century work.

2936.

SQUARE INKSTAND, Urbino ware; dated 1650.

2937.

FLUTED TAZZA PLATE, Urbino ware (?), circa 1550.

Diameter 10 in.

2938.

DEEP PLATE, Urbino ware. Jacob and Rebecca at the well. Circa 1560.

Diameter $11\frac{1}{4}$ in.

2939.

DEEP PLATE, Urbino or Pefaro ware. Four Roman warriors with a boy between them. Circa 1550.

Diameter 12 in.

2940.

DEEP PLATE, late Urbino ware. Death of Argus. Circa 1580.
Diameter 11 in.

2941.

DEEP PLATE, late Urbino ware. Circa 1580.
Diameter $10\frac{1}{2}$ in.

2942.

DEEP PLATE, Urbino ware. Circa 1530-40.
Diameter 11 in.

2943.

PLATE, Urbino ware (?). David receiving the shew-bread from the priest. Circa 1550.
Diameter $10\frac{3}{4}$ in.

2944.

PLATE, painted with a landscape subject, and bearing the arms of the family of Salviati of Florence. Urbino ware, probably of the manufactory of Guido Fontana. 1540-50.

Diameter $10\frac{1}{2}$ in.

2945, A, B, C.

FOUR SIMILAR PLATES, from the same service.
Diameter $10\frac{1}{2}$ in.

2946.

OVAL DISH, late Urbino ware. Grotesque figures. The work of Alfonso Patanazzi (?). Circa 1600.
 $12\frac{3}{4}$ in. by 10 in.

2947.

PILGRIM'S BOTTLE, late Urbino ware. Circa 1600.

2948.

CAUDLE-POT ("COPPA AMATORIA") AND COVER, Urbino ware (?). Circa 1550.

2949.

DRUG-POT, Urbino Ware, painted with an amorino. Circa 1560.

2950.

SIMILAR DRUG-POT, painted with an amorino with a swan.

2951.

LARGE PLATEAU, Urbino ware. Probably by A. Patanazzi. A king surrounded by warriors. Border painted with arabesques. Circa 1600.
Diameter 18 in.

2952.

LARGE PLATE, Urbino ware. Probably by A. Patanazzi. The Muses, with Pegasus in the foreground. Circa 1600.
Diameter 19 in.

2953.

COVER OF A "COPPA AMATORIA," Urbino ware. Circa 1540.

2954.

COVER OF A "COPPA AMATORIA," Urbino ware, mounted in carved and gilt wood frame. Circa 1550.

2955.

URBINO WARE TAZZA. Cupid with two young bears in the centre. Border, painted with grotesques. Circa 1580.

Diameter 10 in.

2956.

SIMILAR PLATE. Cupid with a bow and arrow, in the centre. Border painted with grotesques. Motto, "*Ardeat Æternum.*" Urbino. Circa 1570.

Diameter 9 in.

2957.

PLATE, Majolica of Urbino or Pefaro. Painted with the subject of *Ætæon*.

Diameter 10½ in.

2958.

PLATE, Majolica of Urbino or Pefaro. Perseus and Andromeda.

Diameter 10½ in.

2959.

PLATE, Majolica of Urbino (?). Perillus about to be burned in the brazen bull.

Diameter 11¼ in.

2960.

SMALL DEEP PLATE, Faenza ware (?). White ground, decoration chiefly in orange and blue. In centre, a rosette or scroll; border of scale pattern. Reverse, rich decoration in orange and blue, and monogram of the painter, M I. Circa 1500.

The works of this artist are well known, but his name, indicated by this monogram, has not yet transpired.

Diameter 8½ in.

2961.

SMALL DEEP PLATE, decoration of scroll-work in white (*bianchetto*). In the centre, a shield of arms in colour. Fine early Faenza ware, circa 1515.

The work of one of the most excellent of the Faentine Maestri.

Diameter 7½ in.

2962.

PLATE, Faenza ware (?). A procession of four amorini, bearing torches, banners, &c, two of them riding on a griffin. The figures relieved on a dark-blue background. Circa 1520.

Diameter 11 in.

2963.

PLATE, painted with trophies on the border, with scroll-work in white (bianchetto) round an amorino in centre of plate. Manufacture uncertain, probably of Castel-Durante. Circa 1540-50.

Diameter $11\frac{1}{4}$ in.

2964.

SIMILAR PLATE. Portrait in centre, crowned with laurel.

Diameter 9 in.

2965.

DRUG-POT, Castel-Durante ware. Circa 1570.

2966.

SMALL OVIFORM FLUTED VASE, OR BIBERON. Castel-Durante. Circa 1550.

Height $8\frac{1}{4}$ in.

2967.

MAJOLICA INKSTAND, forming a group of the Nativity. Early Faenza (?) ware. Circa 1500.

2968.

PLATE, Castel-Durante ware. A prison scene. Circa 1540.

Diameter 12 in.

2969.

FLUTED "FRUTTIÈRE," Castel-Durante, or Faenza ware. Circa 1530.

Diameter $9\frac{1}{4}$ in.

2970.

PLATE, Faenza ware. Subject, Adoration of the Magi. Circa 1520.

Diameter $9\frac{1}{4}$ in.

2971.

OVIFORM EWER, with handle and spout. Castel-Durante ware. The Baptism of our Saviour. Circa 1560.

2972.

DRUG-POT, Castel-Durante ware. Dated 1652.

2974.

PLATE, Urbino ware. Jason and the Colchian Dragon. Circa 1550-60.

Diameter 9 in.

2975.

SMALL DEEP PLATE, Deruta, or Castel-Durante ware. White ground, painted with a foliated diaper pattern in green; in centre, a shield bearing the arms of the Ducal family of Urbino (the Della Rovere), and the motto "*Sic florebit.*" Circa 1530.

Diameter $8\frac{1}{4}$ in.

2976.

LARGE DEEP BOWL PLATEAU, painted with the Annunciation. Late Deruta ware, 17th century work.

Diameter 18 in.

2977.

PLATE, OR SALVER, painted with grotesques, cameos, &c, with a shield of arms in centre. Dated on the reverse 1594. Probably of the fabrique of Montelupo, near Florence.

Diameter $16\frac{1}{2}$ in.

2978.

FLUTED SALVER, Montelupo ware (?), with coat-of-arms in the centre. Circa 1600.

Diameter 18 in.

2979.

SIMILAR FLUTED SALVER.

Diameter $17\frac{1}{4}$ in.

"Sgraffiato" or Incised Majolica Wares.

2980.



DEEP PLATEAU, enriched with arabesque decorations, a shield with lion rampant in centre, executed by the process of engraving or incision called "sgraffiato work." Manufactory unknown. Circa 1520.

Diameter $14\frac{1}{4}$ in.

2981.

DEEP PLATE, Sgraffiato ware. In centre a Maltese cross; border of radiating ornaments, filled in with red, yellow, and green enamels. Fabrique unknown; 16th century work (?).

Diameter 12 in.

2982.

PLATE, Sgraffiato ware. Uncertain fabrique. Circa 1540.

Diameter 10 in.

2983.

BOTTLE, in the shape of a spread eagle, Sgraffiato ware. Circa 1550.

2984.

EWER, with trefoil lip and spiral-twisted handle, engraved or Sgraffiato Majolica. Manufacture unknown. This most beautiful, and probably unique specimen, is decorated with scroll foliage, and in front with an oval medallion, within which is a subject or emblem of an amorino falling from the back of a lion. The surface of the piece is richly splashed or mottled with coloured translucent enamels, and its perfect state of preservation is not less remarkable than its elegant design and admirable technical execution. Circa 1540.

Height 9 in.

2985.

PLAQUE, circular top, engraved or Sgraffiato Majolica, profile head of Aristotle.

Height 12 in., width 7 in.

2986.

DEEP PLATE, Sgraffiato Majolica. In the centre a shield bearing a monogram, with a cherub on the top.

Diameter $12\frac{3}{4}$ in.

2987.

DEEP PLATEAU, Sgraffiato Majolica, enriched with various scrolls; in the centre the initial P, and in the border a bust of a lady holding two hearts, inscribed respectively "V." and "P." A love or gift plate; 17th century work (?).

Diameter $15\frac{1}{2}$ in.

2988.

PLATE, Sgraffiato Majolica. Border, with an escutcheon of arms in the centre.

Diameter 10 in.

2989.

DEEP PLATE, Sgraffiato ware, green glaze, with a fish in the centre. Diameter 16 in.

Miscellaneous Majolica Wares.

2990.



LATE, Mythological subject. A group of six male figures seated round a table in the clouds, is approached by a nymph playing the bagpipes. Probably of the Venetian fabrique. Circa 1540-50.

Diameter $10\frac{1}{4}$ in.

2991.

PLATE. A female bust portrait, with a scroll, inscribed, "*Luminata, leggiadra e B, 1543;*" i. e. "Bright, graceful, and handsome, 1543."

A gift-plate. Fabrique and master uncertain.

Diameter $9\frac{1}{4}$ in.

2992.

PLATE, fabrique uncertain, painted with a composition ostensibly representing Adam and Eve with Cain and Abel after the fall, but in reality a pasticcio from a composition painted by Raffaele in the loggia of the Vatican, relating to the history of Joseph. Inscribed on reverse, "1542, *de Adam et Eva.*"

Diameter $11\frac{1}{8}$ in.

2993.

PLATE, fabrique uncertain. A temple, with a sacrifice. Circa 1540.

Diameter $11\frac{1}{4}$ in.

2994.

SMALL SALVER, with raised centre, richly decorated with arabesques, and with busts and animals in medallions; in centre a shield of arms. Reverse with the monogram A P. Faenza or Deruta ware, circa 1515.

This piece is important, as bearing the monogram of an artist not before noted.

Diameter 13 in.

2995.

SMALL FLUTED TAZZA. Mutius Scævola. Majolica of Pesaro (?). Circa 1540.

Diameter $9\frac{1}{2}$ in.

2996.

SMALL PLATE, late Majolica. Manufacture uncertain. A tree in the centre, with two men, one of them holding a dog with a chain. Circa 1580.

Diameter 9 in.

2997.

PLATEAU, Neapolitan Majolica. A king in his car, in the midst of an army, receiving the keys of a city. Border painted with scrolls and grotesques. Circa 1670.

Diameter 15 in.

2998.

LARGE PLATE, late Venetian Majolica. Architectural subject in griffaille. On the reverse is a monogram, consisting of the letters A F interlaced with a fish-hook, or three-pronged anchor. Circa 1700.

Diameter 15 in.

2999.

FLUTED PLATEAU, late Italian faïence. On the reverse is a monogram or mark of manufacture, a lighthouse or beacon. Naples or Savona (?). Circa 1700.

Diameter $17\frac{1}{2}$ in.

3000

CIRCULAR PLATEAU, white-glazed faïence, enriched with frogs, serpents, fishes, &c, in relief, in the style of the Palissy ware. Faïence of Nevers (?) in imitation of Palissy, 17th century work.

Diameter $14\frac{1}{2}$ in.

3001.

PLATE, painted in grisaille with trophies, &c. Venetian Majolica. On the border are the initials "A.N.F." Circa 1550.

Diameter $9\frac{1}{2}$ in.

3002.

VENETIAN MAJOLICA PLATE. Circa 1700.

3003.

SIMILAR VENETIAN MAJOLICA PLATE.

3004.

SALVER, Neapolitan ware, painted by Gentili. Circa 1690.

3005.

LARGE PLATEAU, Majolica of Faenza or Forlì. The Judgment of Paris. Surrounded with a wide border of arabesques, consisting of cornucopia, masks, cherubs' heads, palmette ornaments, &c. The ground or glaze of this piece is coloured dark blue "sopra azzurro," the painting being executed thereon in opaque tints, the higher lights being in white enamel, which, with lighter shades of blue, is freely employed for the modelling of the various forms. On the reverse is the date 1527 in a cartouche, with a mark or monogram, twice repeated, consisting of a circle barred or quartered with a cross, and with a large crescent painted within a circle. This mark is very frequently met with, nearly always on pieces painted in this particular style, and is undoubtedly a manufacturer's trade mark. It has been conjectured to indicate the products of a house or firm styling itself "Casa Pirota," established in Faenza, and which seems to have been in great activity during the first quarter of the 16th century.

Diameter 18 in.

3006.

DRUG-BOTTLE.

3007.

OVAL PLAQUE. Story of Joseph and his brethren.

13 in. by $8\frac{1}{2}$ in.

3008.

PLAQUE, painted in monochrome (in blue), with the subject of the Temptation, Eve offering to Adam the forbidden fruit. Copied from Marc Antonio's print of the same subject after Raffaele (Bartsch, No. 1). In the foreground is a tablet of the same shape as the one on which Marc Antonio's signature is usually written, and on it the date 1523. On the reverse of the plaque is painted a group of two objects, which are apparently a weaver's shuttle and a distaff—probably a charade or rebus of the name of the painter. This exquisite specimen of Majolica painting is, in perfection of drawing and delicacy of execution, one of the finest examples known to exist. The print from which the subject is copied is of extreme rarity and very great value, and it is remarkable that, contrary to his usual practice, it is not signed by Marc Antonio, neither is it dated. It is also smaller than the plaque. The date, 1523, on the plaque is, therefore, an important circumstance, inasmuch as it affords a clue to the date of the print, which, of course, must have been produced anterior to that year. The glaze of the plaque is also of great technical perfection. It is impossible to assign with certainty this specimen to any particular manufacturer. It has, however, several points of resemblance with the rare productions of an artist working at Forlì, one of whose works, in the Kensington Museum, is signed, "*In bottega di Mo Jero*" (Geronimo) in Forlì.

Height 10 in., width $7\frac{1}{4}$ in.

3009.

FLUTED FRUTTIÈRE. Perillus and the bull.

Diameter 10 in.

3010.

DEEP TAZZA PLATE, late Urbino ware. Aaron in his pontifical vestments, &c. Circa 1530-40.

Diameter 11 in.

3011.

DEEP PLATE, Montelupo ware. Grotesque subject, a mountebank flourishing two swords.

Diameter 12 in.

3012.

DRUG-POT, Neapolitan Majolica, painted with St. Martin sharing his cloak with the beggar. Dated 1698.

3013.

SALT-CELLAR, formed as a woman wearing a flouched hat, seated with a tray or table before her. Late 17th century Majolica work.

3014.

SIMILAR SALT-CELLAR, a woman with a bambino in her arms.

3015.

GROUP, in full relief, perhaps intended for an inkstand. Hercules subduing the Euryfthean bull. Urbino Majolica.

Height 14½ in.

3016.

TAZZA, late Urbino ware, painted with arabesques, in yellow and blue; in centre a shield of arms, with crest of a peacock; 17th century.

3017.

PLATE, Savona ware, painted in blue camaieu, with a recumbent female classical figure, cupids, &c; 17th century.

3018.

SMALL FLUTED TAZZA PLATE, lustred. Late Deruta ware.

3019.

SMALL PLATE, painted with rude floriated scrolls in lustre, on white ground. Late Deruta ware.

3020.

DEEP PLATE, marbled or agate glaze; 17th century Majolica.

3021.

SMALL RUDE SAUCER-PLATE, painted with arabesques in orange, on white ground. Late 17th century Majolica.

3022.

PUZZLE, OR SYPHON JUG. Italian 18th century Majolica.

3023.

SQUARE PEDESTAL SALT-CELLAR. Italian 17th century Majolica. Arabesques on white ground, terminal sphynxes in relief at the corners of the piece.

3024.

LARGE SAVONA-WARE PLATE, painted in blue camaieu, with Curtius leaping into the gulf (?).

3025.

URBINO-WARE PLATE. A faint or apostle walking, in a landscape, holding a lance in his hand. Circa 1590.

3026.

SMALL PLATE, Urbino ware. Paris seated, in a landscape. Circa 1590.

3027.

FLUTED TAZZA PLATE, enriched with lustre colours. Late Deruta ware.

3028.

LATE URBINO PLATE. A woman seated, in a landscape, holding a ball in her hand.

3029.

COPPER LUSTRED PLATE, painted with rude scrolls and birds. Spanish, 17th or 18th century.

3030.

PLATE, Venetian Majolica, painted with trophies, in blue camaieu, on light grey enamel ground.

3031.

DEEP PLATE, Majolica of Faenza or Forlì, on dark blue ground, border of arabesques in blue grisaille; in centre, a half figure of a female faint, in colours. Circa 1520-30.

3032.

LARGE PLATE, arabesque ornamentation, with shield of arms in centre, the border grounded alternately in orange and blue. Majolica of Faenza. Circa 1515.

3033.

LATE URBINO PLATE, painted with Galatea in the sea, in a car drawn by dolphins, and attended by two amorini. Circa 1580.

3034.

LARGE DRUG-POT, Castel-Durante ware, painted with arabesques in grisaille, on zones of alternate blue and orange ground. Circa 1540.
Height 12 in.

3035.

SMALL PLATE, painted with scroll ornaments, in blue and lustre tints, on white ground. Late Deruta ware; 16th or 17th century.

3036.

PLATE, late Urbino ware, in centre a cupid, on yellow ground, border of trophies in orange grisaille, on blue ground. Circa 1588.

3037.

COMPANION PLATE to the preceding, similar design, and painted by the same hand. In a cartouche on the border is the date 1588.

3038.

SAUCER OF AN ICE-CUP, painted with amorini, and a shield of arms, ensigned by a prelate's hat. Abruzzi Majolica of the school of Gentili. First half of 18th century.

3039.

SAUCER-PLATE, same pattern, and from the same service.

3040.

SIMILAR SAUCER-PLATE.

3041.

PLATE, probably Urbino or Castel-Durante ware, painted with David slaying Goliath. Circa 1540.

3042.

PLATE, Urbino or Castel-Durante. Subject from the story of Dido and Æneas. Dated 1551.

3043.

PLATE, Deruta ware. St. Jerome and the lion. Circa 1540.

3044.

BACILE PLATE, lustred Deruta ware, border scale work, &c, in compartments; in centre a female profile bust, and spray of flowers. Circa 1520.

3045.

BACILE PLATE, lustred Deruta ware; in centre the sacred monogram. Circa 1520.

3046.

BACILE PLATE, large model, lustred Deruta ware, border in compartments; in centre, a man attacking a boar. Circa 1520.

3047.

LARGE PLATE, late Majolica ware. Adam and Eve driven from Paradise.

3048, 3049.

PAIR OF OVIFORM VASES, with serpent handles, painted respectively with a male and female portrait, and with arabesques; shields of arms at the back. Late Italian Majolica.

3050.

SMALL PLATE, Majolica of Urbino, or Castel-Durante, painted with trophies, in brown camaieu on blue ground. Circa 1550.

3051.

TAZZA PLATE, Majolica, marbled glaze.

3052.

PLATE, Urbino Majolica. Laocoon. Dated 1576.

3053.

LARGE OVAL DISH, late Italian Majolica, rudely painted with arabesques, and a figure of Paris with the apple in the centre; 17th century.

3054.

BOWL, late Majolica ware, painted with a scriptural subject. *Deruta* (?), 17th century.

3055.

PLATE, Savona ware, painted with two horsemen in Roman armour, and a coat of arms; 17th century.

3056.

TAZZA PLATE, Neapolitan Majolica. A warrior on horseback leading on his army to the attack of a fortified city. Circa 1690.

3057.

TAZZA CUP, Urbino, oak-branch pattern, with medallion portrait of a lady in the centre. Circa 1540.

3058.

PLATE, Urbino ware, painted with a domestic subject of an interior, with figures, and a view of the street or piazza of an Italian town.

3059.

FLUTED OR GADROONED TAZZA, in centre a cupid, border "quartière" pattern. Castel-Durante ware.

3060.

URBINO PLATE, painted with Cain killing Abel. Circa 1580.

3061.

URBINO TAZZA PLATE, painted with figures kneeling before a statue, on a pedestal, inscribed "*L'idolo*." Circa 1540-50.

3062.

PLATE, Pluto carrying off Proserpine, the work of Nicolo da Urbino. A very fine and brilliant specimen. Urbino ware. Circa 1528.

Diameter 10½ in.

3063, 3064, 3065, 3066.

FOUR LARGE PEAR-SHAPED, TWO-HANDLED MAJOLICA DRUG VASES, "*Vasi de spezieria*," each decorated with a shield or cartouche, with a large wreath of fruit and leaves; on the shield a device of the two hands of St. Francis with stigmata crossed, in front of a cross standing on a monticule. Evidently the drug vases of a Franciscan convent. Circa 1570.

Height 15½ in.

3067, 3068.

TWO LARGE PEAR-SHAPED MAJOLICA DRUG VASES, painted respectively with a figure of St. John the Baptist, within a cartouche, and with a bishop, probably St. Augustine. Circa 1540.

Height 16½ in.

3069.

LARGE CAMPANIFORM VASE, with cover, Neapolitan or Abruzzi Majolica, painted with Hercules in the garden of the Hesperides, amorini, &c. A fine specimen of the school of the Grue family. Circa 1700-50.

Height 19 in.

3070, 3071.

TWO LARGE OVIFORM TWO-HANDLED MAJOLICA DRUG VASES, painted with the Agnus Dei or lamb and flag, within foliated wreaths. Circa 1570.

Height 16 in.

3072.

GLOBULAR MAJOLICA DRUG VASE, painted with an amorino, with flying drapery, within a cartouche. Circa 1580.

Height 12 in.

3073.

LARGE OVIFORM TWO-HANDLED DRUG VASE, decorated with a shield of arms, and date 1541.

Height 15 in.

3074, 3075.

TWO LARGE BULB-SHAPED MAJOLICA DRUG BOTTLES, painted respectively with a nude female figure, within an ornamental border, and half-length bust of a bearded man. Castel-Durante. Circa 1540.

Height 14½ in.

3076, 3077.

PAIR OF CUPS AND SAUCERS, Abruzzi Majolica, painted with pastoral figures, and coats of arms.





SECTION XXII.

SCULPTURES IN DELLA ROBBIA WARE.

INTRODUCTION.



LUCA DELLA ROBBIA (born in Florence about 1400, died 1481), was originally a goldsmith, but gradually abandoned his minuter labours in the precious metals, for the wider field of monumental sculpture. He was one of the most renowned artists of the great epoch of the revival, and in particular, he was the founder or original inventor of what may, in a certain sense, be termed a new art, "that of enamelled" sculpture; in other words, he first put into practice the method of applying a vitrified enamel glaze, similar to that of the Majolica ware, to works in relief of large dimensions, in terra cotta. This mode of art he greatly developed in his own lifetime, and left as a speciality to his descendants, who, for nearly a century, carried on the fabrication on an extensive scale. His principal assistant was his nephew Andrea, himself a great artist (born 1437, died 1528), and it is reasonable to presume that during Luca's lifetime, the two, may have executed many works in common; but it is to Andrea, who, during a long life, seems to have been unceasingly occupied, that the great majority of specimens of "Della Robbia ware" is due. After Andrea's death, the manufacture, for such it literally became in the hands of his sons, rapidly declined, and at last, during the first half of the 16th century, came to an end. The principal monuments of the art, are still *in situ* in the churches and public buildings of Florence; and nearly all the specimens, which of late years have enriched public museums and the collections of private amateurs, have been brought from different localities of the old Florentine territory.

3102.



LIFE-SIZED BUST OF ST. JOHN THE BAPTIST, Florentine, enamelled terra cotta of Della Robbia. Circa 1490.

3103.

STATUETTE, a nude figure of Adam seated on a rock, Della Robbia ware.

Height 21 in.

3104.

A SEATED FIGURE OR GROUP OF EVE receiving the forbidden fruit from the serpent; a child seated on the ground near her; the companion figure to the preceding one: Florentine enamelled terra cotta of the Della Robbia family. Circa 1500.

Height 21 in.

3105.

CIRCULAR-HEADED RELIEVO; a seated figure of the Virgin and Child, two cherubs in the background, white enamel, on blue ground; Della Robbia ware; 15th century.

Height 21 in., width 14 in.

3106.

A KNEELING ANGEL, statuette in the round: Della Robbia ware; 15th century.

Height 22 in.

3107.

RELIEVO, the Virgin and Child, and St. John, in ancient carved wooden tabernacle or frame; Della Robbia ware; 15th century.

Height, including frame, 38 in., width 27 in.

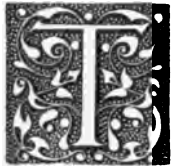




SECTION XXIII.

BERNARD PALISSY WARE.

INTRODUCTION.



HE pottery known as "Palissy ware" is essentially the product of one individual artist. The life and labours of Bernard Palissy are well known, and his romantic history has even become a favourite literary theme. He was born about the year 1509, and died, a prisoner in the Bastille in Paris, in 1589. He was originally brought up as a glass painter. About 1538, after many wanderings and desultory labours, he settled in the town of Saintes, and shortly afterwards, whilst brooding over vague schemes of invention, chance threw in his way an enamelled earthenware cup of some foreign manufacture, the endeavours to imitate which at once decided his vocation as a ceramic artist. A deeply interesting and almost dramatic account of his travels and labours thenceforth, is given in his own essay, entitled "The Artist in Earth." Palissy was poor, and years of unaided experiments brought him to extreme distress. At last, however, success followed his unceasing efforts, and he gradually perfected for himself a species of pottery of an entirely novel and original description. His wares may be arranged in three general divisions. First, his so-called "rustic pieces"—the specimens decorated with reptiles, shells, plants, &c, in relief; secondly, those with reliefs of figure subjects; and thirdly, pieces decorated with purely ornamental motives. The first is, in all probability, the primitive variety, and from its quaintness and originality, will always, perhaps, attract the greatest share of attention; but the conventionally decorated specimens are those on which his claims as an artist must mainly rest. The specimens of Palissy ware now met with, it should be

observed, are not all from the hand of the master—inferior reproductions of his wares having been manufactured long after his death by his descendants and imitators. Very recently also, imitations have been produced in great numbers both in France and England, and it is now often not an easy matter to decide on the genuineness of specimens purporting to be Palissy ware.



3116.

VAL DISH, Bernard Palissy ware; a recumbent river nymph with a hound, probably the nymph of Fontainebleau; border of mottled enamels. A rare and beautiful specimen.

Length $11\frac{1}{2}$ in., width $8\frac{1}{4}$ in.

3117.

SMALL STATUETTE OF A MONK WITH A BOOK IN HIS HAND, Palissy ware.

Height $5\frac{1}{4}$ in.

3118.

OVAL PALISSY-WARE DISH, in centre a shield of arms ensigned by a prelate's hat, and with the motto "*Futura prospice*" on a scroll. Fluted border. A rare specimen, from Cardinal Fesch's Collection.

Length $10\frac{1}{2}$ in., width $8\frac{1}{2}$ in.

3119.

PALISSY-WARE OVAL DISH; the creation of Eve.

Length 10 in., width 8 in.

3120.

A VERY LARGE CIRCULAR PALISSY-WARE DISH, ornamented with a serpent, fish, lizards, crayfish, frogs, &c, in relief. A very unusual and important specimen.

Diameter $20\frac{1}{2}$ in.

3121.

CIRCULAR DEEP PALISSY-WARE PLATEAU, ornamented with masks, and scroll ornaments in relief, cut or Vandyked border, with daisies.

Diameter $10\frac{1}{2}$ in.

3122.

CIRCULAR PALISSY-WARE PLATE, a Bacchanalian composition of amorini; a panther lying down in the foreground; fluted border, in blue and white enamels.

Diameter 9 in.

3123.

PALISSY-WARE CIRCULAR PLATE; Perseus and Andromeda.

Diameter 10 in.

3124.

OVAL PALISSY-WARE DISH ; the Baptism of Christ ; fluted border, in brown and white enamels.

Length $10\frac{1}{2}$ in., width $8\frac{1}{4}$ in.

3125.

SMALL CIRCULAR PERFORATED PALISSY-WARE PLATE.

Diameter $8\frac{1}{4}$ in.

3126.

PALISSY-WARE OVAL DISH, in centre a small oval pool with four circular ones round it.

Length $10\frac{1}{2}$ in., width 8 in.

3127.

LARGE OVAL DISH, with a group of fish in relief ; modern Palissy ware.

Length 18 in., width $15\frac{1}{2}$ in.





SECTION XXIV.

DUTCH, FLEMISH, GERMAN AND FRENCH STONE- WARES AND ENAMELLED EARTHENWARES, AND PERSIAN FAÏENCE.

3141.



OLD FLEMISH BROWN STONEWARE CRUCHE, ornamented with raised ornamental strap-work, busts, &c. Dated 1598. Pewter cover.

Height 14 in.

3142.

LARGE OLD GLOBULAR GREY-BEARD JUG, with three medallions, containing the arms of England, and inscription referring to Queen Elizabeth; dated 1594. A rare and fine specimen of old Flemish pottery executed for this country.

Diameter 13 in., height 15 in.

3143.

GLOBULAR GREY STONEWARE CRUCHE, with a medallion of William III, enamelled blue. Dutch stoneware. Circa 1690.

Height $7\frac{1}{2}$ in.

3144.

LARGE FLOWERPOT OR CISTERN, old Flemish grey stoneware, with ornament incised, and in relief, enamelled in blue and mulberry colours; 17th century.

Diameter $14\frac{1}{4}$ in., height $9\frac{1}{2}$ in.

3145.

CYLINDRICAL CANETTE, in white stoneware, old Flemish, ornamented with panels containing female saints and scriptural characters. Circa 1580.

Height 13 in.

3146.

LARGE TERRA COTTA FLEMISH CYLINDRICAL CANETTE with a representation of the Last Judgment.

Height 18 in.

3147.

ENAMELLED STONEWARE TANKARD, mounted in pewter, with a medallion on the lid, blue and mulberry enamel colours; 17th century.

Height 8 in.

3148.

LARGE GREEN ENAMELLED EARTHENWARE CRUCHE OR WATER JAR. Dardanelles pottery.

Height 17 in.

3149.

OVAL TOBACCO JAR, white stanniferous glazed earthenware, with ornaments in relief, and also in blue enamel. Inscription in German, and arms of Saxe Coburg; dated 1618. A rare specimen of old German faïence.

Height 8 in.

3150.

LARGE CIRCULAR DISH, German white enamelled faïence, with scroll ornaments, painted in blue; 17th century.

Diameter $16\frac{1}{4}$ in.

3151.

CYLINDRICAL POT, with rude raised rosettes, the cover surmounted with a lion rampant on it, bearing a shield with a spread eagle. Earthenware, enamelled pale green. German 17th century.

Height $13\frac{1}{2}$ in.

3152.

CIRCULAR PILGRIM'S BOTTLE, Flemish grey stoneware, incised, and enamelled in mulberry tint and blue; 17th century.

Height 9 in.

3153.

BULB-SHAPED BOTTLE, similar ware, with two shields of arms, and raised and impressed ornaments, with blue and mulberry enamels; 17th century.

Height $11\frac{1}{4}$ in.

3154.

GLOBULAR CRUCHE, old Flemish grey enamelled stoneware, raised ornaments.

Height 8 in., diameter 6 in.

3154.*

PILGRIM'S BOTTLE, old Nevers faïence, blue enamel ground, with flowers in white and yellow enamel.

Height 11 $\frac{1}{4}$ in.

3155.

LOW CYLINDRICAL TANKARD OR CRUCHE, raised and enamelled Nuremberg or Franconian stoneware, surrounded with figures of the Apostles; pewter cover. A fine specimen. Circa 1600.

Height 5 $\frac{1}{2}$ in., diameter 7 in.

3156.

SIMILAR CRUCHE, with half figures of German electors, with their shields of arms. From the Bernal Collection.

Height 5 in., width 6 in.

3157.

SIMILAR CRUCHE, with pewter cover; a similar series round the body. Height 6 $\frac{1}{2}$ in., width 5 in.

3158.

SIMILAR CRUCHE, with pewter cover; decoration, a bear hunt. Height 7 $\frac{1}{4}$ in., width 5 $\frac{1}{2}$ in.

3159.

SIMILAR CRUCHE, with pewter cover; ornamented with figures of the twelve Apostles, a painted medallion of the Agnus Dei, and an inscription in white enamel.

Height 6 in., width 6 in.

3160.

SIMILAR CRUCHE, in two tints of brown enamel, ornamented with cartouches containing classical busts, and inscribed "*H. Wolfgang Perckner Maller, 1614.*" Engraved pewter cover. A rare and very fine specimen of this ware

Height 6 in., width 4 $\frac{1}{2}$ in.

3161.

OVAL CRUCHE, Franconian enamelled stoneware, decorated with small figures of gods and goddesses, and masks. Inscription and date 1667.

Height 8 in.

3162.

AN OVAL CRUCHE, of the same pattern as the preceding piece, same date.

Height 8 in.

3163.

BULB-SHAPED CRUCHE, same ware, palmette ornaments, and a man and woman in front in a cartouche. Circa 1690.

Height 8 $\frac{1}{2}$ in.

3164.

MUG OR TANKARD, old German white enamelled faïence, painted with a hunting subject in colours. Circa 1740.

Height $7\frac{1}{2}$ in.

3165.

JUG OR CRUCHE, similar enamelled German faïence, mounted in silver gilt, a repoussé medallion of the good shepherd on the cover, the body painted with a religious allegorical subject, within a wreath of roses.

Height 9 in.

3166.

PEWTER-MOUNTED TANKARD, old Nymphenberg ware, enamelled with grotesque figure subjects, and ornamented with raised scroll work.

Height 7 in.

3167.

FINE OLD FRENCH ENAMELLED FAÏENCE CRUCHE AND COVER, old Rouen or Moustiers (?) ware, painted with Galatea and her nymphs, and with arabesques and minute flowers, inscribed on two small flags carried by Amorini, "*Vive la joye la paix est faite.*" Date, first half of 18th century. Chased silver mounts. From Cardinal-Fesch's Collection. A rare and interesting piece of fine quality.

Height $8\frac{1}{2}$ in.

3168.

TANKARD, in old polished red Böttcher stoneware, engraved with a device and motto, surmounted by a crown. Silver-gilt mounts.

Height $7\frac{1}{2}$ in.

3169.

SIMILAR BÖTTCHER WARE TANKARD, plain polished ware, pewter mounted.

Height 6 in.

3170.

BÖTTCHER WARE TANKARD, gilded Chinese figures and arabesques, engraved silver-gilt cover and mounts.

3171.

BÖTTCHER WARE PEWTER-MOUNTED TANKARD, ornaments in silver, and date 1756.

Height $7\frac{1}{2}$ in.

3172.

COFFEESPOT (an old English imitation of Böttcher ware), with silver mounts.

Height 12 in.

3173.

OLD DELFT ENAMELLED TILE, painted with a landscape after Berghem. Date at back 1659.

Height $12\frac{1}{2}$ in., width $9\frac{1}{4}$ in.

3174.

PLATE, old Delft earthenware, painted in blue with a scriptural subject, infant angels on the border. Signed on the reverse, "*Roos.*" A fine specimen; 17th century.

3175.

PLATE, old Delft ware, painted with a scene from an opera, a procession of elephants, &c.

3176.

PLATE, old Delft ware (?), painted with flowers in blue, green, and brown, and with a wolf pursuing a hare. The mark on reverse, a fish.

3177.

OVAL PLAQUE FOR A SCONCE, old Delft or French faïence, brilliantly painted with Chinese figures in colours. Dated at back 1740.

Length $14\frac{1}{2}$ in., width 12 in.

3178.

FRANCONIAN ENAMELLED STONEWARE TOBACCO JAR, pewter mounted. Cherubs' heads, bufts, and palmette ornaments.

Height $7\frac{1}{4}$ in.

3179.

OVIFORM CRUCHE, with pewter cover, enamelled faïence, black ground, flowers in red and green, on white reserved ground. A rare and very fine specimen, probably of early Delft ware. Circa 1660.

Height $11\frac{1}{2}$ in.

3180.

SMALL OVIFORM VASE OR JAR, grès de Flandres, ornamented with bufts in relief under arcades; dated 1587. A finely-executed piece.

Height $6\frac{1}{4}$ in.

3181.

SMALL SQUARE SALT-CELLAR, grès de Flandres, open work at side, and birds.

Height $3\frac{1}{2}$ in.

3182.

LARGE CIRCULAR DISH, Persian enamelled faïence, painted with coloured flowers and palms. A fine specimen; 16th century.

3183.

JUG, Persian faïence, coloured flowers and palms; 16th century.

3184.

PLATE, Persian faïence, painted with tulips and marygolds ; 16th century.

3185.

BOWL AND COVER, Persian 18th century enamelled faïence. A beautiful specimen of this ware.

3186.

BOWL, same ware.

3187.

CUP AND SAUCER, same ware.

3188.

SIMILAR CUP AND SAUCER.

3189.

PLAQUE, enamelled faïence, in the style of Palissy ware. The infant Saviour guiding a draped male figure, probably St. Joseph.

3190.

PLAQUE, similar ware. The Adoration of the Shepherds.





SECTION XXV.

OLD DRESDEN, VIENNA, AND OTHER GERMAN PORCELAIN WARES.

INTRODUCTORY NOTICE OF PORCELAIN WARES IN GENERAL.



PORCELAIN is a substance intermediate betwixt common pottery or terra cotta, and glass; it is semi-transparent, and of a brilliant white colour, and the glaze or covering is a transparent colourless glass, thinly spread over its surface. It is a more beautiful substance than any other ceramic product, and both in composition and manipulation, it demands greater scientific skill. In the words of an eminent French chemist, it is essentially composed of two distinct parts or elements; the one fusible, which gives to it the transparency by which it is distinguished, and the other infusible, giving it the power to support, without softening or losing its shape, the high temperature necessary to transform the fusible element into a glass. There are two main varieties, the one called the hard body, or "pâte dure," the other the soft body, or "pâte tendre." The former of these is usually composed of natural minerals; the latter, on the contrary, is an artificial chemical compound. These varieties are hard and soft respectively, in two senses: first, in being able to resist a high temperature or the contrary; and secondly, in admitting of being scratched by the point of a knife, or in resisting it as the case may be. The hard porcelain is of the most ancient origin. The Chinese and Japanese, the German porcelains generally, and the modern French wares are of this variety; whilst the old French, especially the famous old Sèvres porcelain, and all the English porcelains are of the latter kind.

The invention of porcelain is unquestionably due to the Chinese, and

on the authority of this people themselves, must be referred at least as far back as the first century before Christ. It was not till comparatively modern times that Europe followed in the wake of China, and for a long time the ambition of European potters was confined to a humble imitation of the Oriental products. Many specimens of Chinese porcelain, however, found their way to the civilized countries of the West during the middle ages even, but it is probable that the Portuguese in the early part of the 16th century first imported it in considerable quantities. In the succeeding century, the Dutch made a regular article of traffic of porcelain, and consequent on its speedy general use by the wealthier classes, attempts were made on all hands to manufacture it. It has been recently ascertained that a prince of the Medici family, the Grand Duke Francesco, towards the year 1590, succeeded in fabricating a species of porcelain of the soft or artificial variety at Florence. This was probably the earliest successful attempt made in Europe. Several pieces of this so called "*Medici porcelain*" are still extant. It was not, however, till the close of the 17th century, and in particular at St. Cloud, near Paris, that porcelain of the soft variety was successfully manufactured as a commercial product. As respects the hard variety, it is certain that its composition was discovered at Meissen, near Dresden, by an alchemist named Böttcher, in the service of the then Elector of Saxony, betwixt the years 1709-1715. The porcelain wares of all the other German manufactories are of the same kind, and these establishments were nearly all founded at various periods in the last century, with the aid of artists or workmen from Dresden. The most notable are those of Vienna, Berlin, Höchst (Mayence), Frankenthal, Nymphenberg, Furstenberg, and Kronenberg; but the foundation of porcelain works became a passion with the sovereign princes of Germany, and sooner or later almost every little duchy had its special manufactory, the products of each being specially distinguished by distinctive marks and monograms, well known to collectors and dealers in ancient porcelains.

3251.



VAL FLUTED CUP AND SAUCER, painted in alternate compartments with conversation subjects, and flowers, on canary yellow ground. A most exquisite and perfect specimen of the finest old Dresden.

3252.

A SIMILAR CUP AND SAUCER.

3253.

CUP, gros bleu ground, painted with a medallion containing a miniature portrait of a lady and a gentleman, mounted with a beautifully chased base and handles in gold. An unique specimen of the finest old Marcolini Dresden.

3254.

CUP AND SAUCER, painted with Watteau subjects in compartments, and rich gilding. An unique and most beautiful cabinet specimen of the finest old Dresden.

3255.

A FINE OLD DRESDEN PORCELAIN CLOCK, decorated with rococo scroll work ; in the lower part is a painting of an amorino on clouds, in crimson.

Height 11¹/₂ in.

3256.

AN OLD DRESDEN PORCELAIN CLOCK, on pedestal, exquisitely painted with Watteau subjects, and richly gilt, at the top a recumbent statuette of Diana. A work of the highest style and quality of the ware.

Height 19 in., width 11¹/₂ in.

3257.

OVIFORM VASE, painted with Oriental flowers. Early Dresden porcelain, with the A R mark.

Height 7¹/₄ in.

3258.

OLD DRESDEN CUP AND SAUCER, Watteau figures. Finest quality.

3259.

CUP AND SAUCER, fine old Vienna porcelain. Medallion of a sportsman with his dog, the gilding very fine.

3260.

CUP AND SAUCER, Vienna porcelain, pale lemon yellow ground, deep border of gold, with dark blue arabesques.

3261.

CUP AND SAUCER, Vienna porcelain, canary yellow ground, with rich gold border.

3262.

CABARET, OVAL PLATEAU, TWO CUPS AND SAUCERS, AND TEAPOT, of the finest old Dresden, painted with bouquets of flowers, in alternate compartments of canary yellow and white ground. A superb example.

3263.

CABARET, OVAL PLATEAU, TEAPOT, MILK EWER, AND TWO CUPS AND SAUCERS, fine old Berlin porcelain, painted with landscapes, in medallions, gros bleu ground, rich gilding.

3264.

CABARET OF OLD MARCOLINI DRESDEN, OVAL PLATEAU, TEAPOT, MILK EWER, SUGARPOT, TWO CUPS AND SAUCERS, AND TWO SPOONS, painted with birds, on white ground. A most beautiful service.

3265.

OVAL PLATEAU, of the finest old Vienna, painted with two gentlemen pheasant shooting, with dogs, in a wood, fine gilded border. A superb piece.

Length $16\frac{1}{2}$ in., width 13 in.

3266.

SMALL HEXAGONAL TEA-BOTTLE, with cover, fine old Dresden, painted with Chinese figures.

Height $4\frac{1}{4}$ in.

3267.

CABARET, OLD VIENNA PORCELAIN, OBLONG OCTAGONAL PLATEAU (with perforated gallery, margin), TEAPOT, MILK EWER, SUGAR-BOWL, AND TWO CUPS AND SAUCERS, ground of purple, or copper coloured lustre, decorated with arabesques in raised gold. A splendid example of the finest possible technique of porcelain.

3268.

VIENNA PORCELAIN PLATE, a stag in a landscape in centre, border scroll foliage, hunting trophies and dogs. A beautiful specimen.

3269.

VIENNA PORCELAIN PLATE, gros bleu and white ground, the blue border pencilled with white enamelled scrolls, rich gilding of two tints.

3270.

VIENNA PORCELAIN PLATE, painted with a family group of a gentleman and a lady, and their four children. A splendid specimen.

3271.

VIENNA PORCELAIN PLATE, finely painted with the Judgment of Paris. Executed by Nigg.

3272.

CABARET OF THE FINEST OLD MARCOLINI DRESDEN PORCELAIN, OVAL PLATEAU, TEAPOT, MILK EWER, SUGARPOT, FOUR CUPS, TWO SAUCERS, AND TWO SPOONS, painted in gros bleu and gold, with medallion of pastoral subject of shepherd and shepherdefs, with sheep.

3273.

CABARET, OLD BERLIN PORCELAIN, gros bleu and rich gold, painted with medallions containing classical figures of muses and genii flying amidst clouds.

3273.*

OVAL PLATEAU, TEAPOT, COFFEEPOT, CREAM EWER, SUGARPOT, TWO CUPS AND SAUCERS, AND TWO SPOONS.

3274.

HOT MILK-POT AND COVER, painted with a battle subject. Cronenberg porcelain.

Height $8\frac{1}{4}$ in.

3275, 3275, A.

SMALL EWER AND COVER, AND OVAL BOWL, painted with birds, in burnt Sienna colour. Furstenberg porcelain.

Height $7\frac{1}{4}$ in.

3276.

HOT MILK-POT AND COVER, painted with birds, a cock and hen, chickens, &c. Anspach (?) porcelain.

3277.

HOT MILK-POT AND COVER, decorated with vine leaves and grapes, in relief, fine old Dresden porcelain, silver-gilt mountings.

Height $7\frac{1}{4}$ in.

3278, 3279.

A PAIR OF OVAL QUATREFOIL-SHAPED BOWLS, in the finest old Dresden, exquisitely painted with Watteau subjects in crimson.

Length $6\frac{1}{4}$ in., height $3\frac{1}{4}$ in.

3280.

SQUARE CANISTER, fine old Dresden porcelain, painted with Watteau groups.

3281.

MILK EWER AND COVER, brown glaze, with wafer medallions in colours, and gilded birds. Old Dresden, in imitation of Chinese.

3282.

SUGARPOT AND COVER, painted with vertical bands of flowers, and rich gilding. Carl Theodor porcelain.

3284.

CUP AND SAUCER, Marcolini Dresden porcelain, painted with amorini, and the motto "*Constance.*"

3285.

CUP AND SAUCER, painted with figure subjects, the inside grounded in gold. Splendid old Dresden porcelain.

3286.

CUP AND COVER, AND SAUCER, of the finest Marcolini Dresden, medallions of classical subjects in brown camaieu, within gilded wreaths.

3287.

CUP AND COVER, AND SAUCER, Marcolini Dresden, gros bleu ground, medallion with amorini, within a rich gilded wreath.

3288.

CUP AND COVER, AND SAUCER, fine Marcolini Dresden, the cup painted with a miniature portrait of a gentleman in a red and white uniform, the saucer with the cipher "*F. A.*"

3289.

A DRESDEN SUGARPOT AND COVER, canary ground, with medallions of figure subjects, the inside gilded.

3290.

LARGE CUP AND SAUCER, gros bleu ground, medallion of amorini, &c, in brown camaieu. Old Höchst or Mayence porcelain.

3291.

LARGE CUP AND COVER, AND SAUCER, old Vienna porcelain, medallion portrait of a prince or nobleman, in brown monochrome, and richly gilt.

3292, 3293.

PAIR OF VIENNA CUPS, medallions with portraits of ladies.

3294.

CUP AND COVER, AND SAUCER, the cup painted with a profile portrait in black. Cronenberg porcelain.

3296.

CUP AND SAUCER, old Dresden porcelain, inside and out grounded in gold, Chinese figures painted on reserved spaces. A rare and beautiful specimen.

3297.

CUP AND SAUCER, fine old Berlin, painted with the subject of Telemachus and Calypso in a medallion.

3298.

VIENNA CUP AND SAUCER, painted with arabesque scroll work and cameos.

3299.

CUP AND SAUCER, old Berlin, the saucer painted with a trophy in brown, the cup with a rich interlaced cipher and motto, "*Le bien aimé.*"

3300.

FINE MARCOLINI DRESDEN CUP AND SAUCER, rich gilding, in the style of the Vienna porcelain, and medallions in imitation of agates and other stones.

3301.

CUP AND SAUCER, fine old Dresden, painted with a Watteau subject.

3302.

ECUELLE AND COVER, AND STAND, Marcolini Dresden, gros bleu ground, with medallions of conversation subjects, and rich gilding. A superb piece.

3303, A, B, C, D.

SET OF THREE OVIFORM VASES, WITH COVERS, AND TWO BEAKERS of old Berlin porcelain, canary yellow ground, with medallions painted with bouquets of coloured flowers. This beautiful set of vases may doubtless be classed amongst the very finest and most important productions of the old Berlin fabrique.

Height of vases 18 in., beakers 14 in.

3304, A, B, C, D, E, F, G.

SERVICE OF EIGHT PIECES, viz. sugar-bowl, milk ewer, and six cups and saucers of old Dresden porcelain, admirably painted with pastoral subjects.

3305.

DRESDEN PORCELAIN PLATE, painted with a medallion of Rinaldo and Armida in brown.

3306.

DRESDEN PLATE, perforated border, a pastoral subject of children in centre.

3307.

DRESDEN CUP AND SAUCER, brown glaze, with coloured rosettes and gilding.

3307.*

CYLINDRICAL CUP, early Dresden, painted with seaport scenes.

3308.

CUP AND SAUCER, early Dresden, the saucer painted with an interior with a student drawing, the cup with conversation subjects, the inside of the cup and other spaces grounded in gold.

3308.*

SMALL TEAPOT, old Dresden, with the "K. P. M." mark, painted with dogs, in red camaieu.

3309, 3309, A.

LARGE FLUTED BOWL, WITH EWER, en suite, of the most superb old Dresden porcelain, painted with battle subjects, and decorated with rich gilding, the interior of the bowl grounded with burnished gold. A portion of an unique service of extraordinary magnificence, perhaps the finest and richest Dresden porcelain ever executed. Early period, before 1750.

Diameter $10\frac{1}{2}$ in., height 5 in.

3310.

OVAL TRAY OR PLATEAU, with raised rococo handles, painted with landscapes in medallions, and rich gilding, of the finest old Dresden. Before 1750.

Length 15 in., width $10\frac{1}{2}$ in.

3311, 3312.

PAIR OF OLD VIENNA PLATES, painted with amorini.

3313.

VIENNA PORCELAIN PLATE, rich gilded classical fret or key pattern, on lavender ground, in raised gold.

3314.

BERLIN PLATE, painted with a mythological subject, and rich gilded border of classical honeysuckle pattern.

3315.

CUP AND COVER, AND SAUCER, old Dresden, painted with roses in medallions.

3316.

CUP AND SAUCER, early Dresden, gold ground, and medallions of conversation subjects.

3317.

DRESDEN PLATE, painted with a scriptural subject after Raffaele, in imitation of Majolica ware.

3318.

VIENNA PORCELAIN PLATE, painted with a group of cherubs' heads, after Sir Joshua Reynolds.

3319.

VIENNA PLATE, in centre a square medallion of Cupid sharpening his arrows.

3320.

CUP AND SAUCER, grained in imitation of wood, and painted with two small landscapes in brown. Gera porcelain.

3321.

CUP AND SAUCER, painted with fowls and pigeons. German porcelain of uncertain fabrique.

3322.

CUP AND SAUCER, figure subjects in purple. German porcelain of uncertain origin.

3323, 3324.

A PAIR OF OLD BERLIN OVIFORM VASES, with dome-shaped perforated covers, painted with bouquets of flowers in purple. From the Duchs of Gordon's Collection.

Height 12 in.

3325, 3326.

PAIR OF OLD DRESDEN WHITE VASES AND COVERS, ornamented with elaborate rococo scroll work in relief, figures and raised flowers.

Height 13½ in.

3327.

LARGE CUP AND SAUCER, old Dresden porcelain, painted with mythological subjects in crimson monochrome.

3328.

DRESDEN CUP AND SAUCER, borders of scale pattern in crimson, and painted with coloured figures of peasants.

3329.

AN OLD DRESDEN CUP AND SAUCER, painted with Watteau subjects, in the finest style.

3330.

A MOST BEAUTIFUL OLD DRESDEN CUP AND SAUCER, gros bleu, with quatrefoil-shaped medallions painted with seaports and landscapes and figures, rich gilding.

3331.

CUP AND SAUCER, fine old Dresden, landscapes, and figures, and rich gilding.

3332.

CUP AND SAUCER, of the finest old Dresden, painted with Watteau figures.

3333.

DRESDEN CUP AND SAUCER, painted respectively with a shepherd and shepherds, within scroll-work borders.

3334.

OLD DRESDEN CUP AND SAUCER, painted with Watteau subjects in crimson, within coloured scroll work.

3335.

DRESDEN CUP AND SAUCER, gros bleu with rich gilding, painted with landscapes and figures in quatrefoil-shaped medallions. A specimen of the most beautiful and perfect technique.

3336.

DRESDEN CUP AND SAUCER, painted with peasant figures in landscape, the border of purple scale work.

3337.

SUGAR-BOWL AND COVER, old Dresden, painted with conversation subjects of peasants.

3338.

CUP AND SAUCER, Marcolini Dresden, painted with pastoral or conversation subjects, wreaths of forget-me-nots round the margins.

3339.

TEAPOT OF THE FINEST OLD DRESDEN PORCELAIN, painted with Watteau subjects.

3340.

CUP AND SAUCER, old Dresden, painted with battle subjects in crimson, within rich gilded cartouche borders.

3341.

CUP AND SAUCER, Marcolini Dresden, gros bleu ground, amorini in medallions, and rich gildings.

3342.

CUP AND SAUCER, old Dresden, Chinese figures, and flowers.

3343.

CUP AND SAUCER, Marcolini Dresden porcelain, painted with allegorical figures of time, inscribed "*Le tems*."

3344.

CUP AND SAUCER, Marcolini Dresden, painted with landscapes.

3345.

CUP AND SAUCER, Marcolini Dresden, painted with landscapes.

3346.

CUP AND SAUCER, old Dresden, painted with Chinese figures and landscapes, in quatrefoil-shaped compartments.

3347.

CUP AND SAUCER, Vienna porcelain, painted with a cupid in brown camaieu, and the motto, "*L'Amour constant*;" a cipher on the saucer.

3348.

CUP AND SAUCER, of the finest old Dresden, painted with Watteau subjects.

3349.

CUP AND SAUCER, German porcelain, with the mark "*N. S.*," finely painted with nude figures of nymphs.

3350.

OVIFORM TEA-CANISTER WITH COVER, painted with figures of peasants. German porcelain, with a mark of an intersecting triangle.

3351.

CUP AND SAUCER, Vienna porcelain, painted with Watteau figures.

3352.

CUP AND SAUCER, old Berlin, amorini in crimson, and rich gilding.

3353.

CABARET, in fine old Vienna porcelain, decorated in relief with classical figure subjects, on blue bisque ground, in imitation of Wedgwood ware. A splendid and most interesting service, consisting of OVAL PLATEAU, COFFEE EWER, MILK-JUG, SUGAR-BOWL, AND TWO CUPS AND SAUCERS.

3354.

OLD BERLIN PORCELAIN FIGURE OF A VESTAL, OR ALLEGORICAL FIGURE OF FAITH, a child praying seated on the ground, and a burning altar behind.

Height $10\frac{1}{4}$ in.

3355.

BOWL, old Dresden, purple ground, view of a city, in a medallion and coat of arms, ground gold in the inside.

Diameter $6\frac{3}{4}$ in.

3366.

BOWL, old Dresden, painted with landscapes with ruins and figures.
Diameter $6\frac{1}{2}$ in.

3367.

BOWL, old Dresden, canary yellow ground, two medallions containing a tulip and lily.
Diameter $6\frac{1}{2}$ in.

3368.

BOWL, old Dresden, purple scale pattern ground, medallions of Watteau figures, and rich gilding.
Diameter $6\frac{1}{2}$ in.

3369.

BOWL, old Dresden, canary yellow ground, painted with landscapes and figures in medallions.
Diameter $6\frac{1}{2}$ in.

3370.

BOWL, fine old Dresden, painted with Watteau subjects.
Diameter $6\frac{1}{2}$ in.

3371.

BOWL, fine old Dresden, painted with Watteau conversation subjects.
Diameter $6\frac{1}{2}$ in.

3372.

BOWL, old Dresden, brown glaze with coloured rosettes.
Diameter $6\frac{1}{2}$ in.

3373.

CUP AND SAUCER, old Dresden, purple ground, and seaports in medallions.

3374, A.

BOWL AND STAND, painted with pastoral groups. Old Nassau porcelain.

3375.

CUP AND SAUCER, old Dresden, coloured figures of children in relief.

3376, 3377.

PAIR OF VIENNA CUPS AND SAUCERS, painted with landscape, in crimson.

3378.

CUP AND COVER, AND SAUCER, painted with gold scale pattern on blue, and medallions of amorini pencilled in brown. Rudolstadt porcelain.

3379.

CUP AND SAUCER, figure subject and green scale pattern border. Furstenberg china.

3380.

CUP AND SAUCER, old Dresden, purple ground, landscapes in medallions.

3381.

CUP AND SAUCER, old Berlin, rich gilding on white ground in striped compartments.

3382.

CUP AND SAUCER, old Dresden, painted with battle subjects in brown camaieu.

3385.

CUP AND SAUCER, fine old Dresden, painted with Watteau figures.

3386.

CUP AND SAUCER, old Dresden, painted with landscapes.

3387.

CUP AND SAUCER, fine old Dresden, Watteau subjects.

3388.

CUP AND SAUCER, Marcolini Dresden, painted with a landscape and a sea piece.

3389, 3390.

PAIR OF TWO-HANDLED CUPS, old Dresden, painted with medallions of conversation subjects of half-length figures.

3391.

CUP AND SAUCER, very early Vienna porcelain, architectural subjects in yellow.

3392.

SQUARE TEA-CANISTER, fine old Dresden, painted with Watteau groups.

3394.

SQUARE CANISTER, painted with Chinese figures. Cronenberg porcelain, Carl Theodor period.

3395.

OCTAGONAL SOUP-DISH AND COVER, painted with a sea-port scene in black, old Dresden.



SECTION XXVI.

SÈVRES PORCELAIN.

INTRODUCTORY NOTICE.



THE great epoch of the porcelain manufacture in Europe was about the middle of the last century, and it would appear, that this branch of ceramic art was then, or soon afterwards, carried to its utmost perfection. There is one variety then produced, which, by common consent, is admitted to be inimitable and super-excellent—it is the porcelain of the famous manufactory of Sèvres, not however that all and every specimen of the Sèvres wares are thus highly valued. Two kinds of porcelain were successively produced at Sèvres, and it is the earlier variety, the “*pâte tendre*,” or porcelain of the “soft body” only, which is now held in such great esteem. This manufactory was in its origin a private establishment, located at Vincennes, but in 1756, it was transferred to Sèvres, another village in the environs of Paris, and in 1760, Louis XV, who had previously patronised, and in part supported the establishment, following the fashion set by the sovereign princes of Germany, took it entirely into his own hands, and raised it to the rank of a royal manufactory. Through all the chances and changes of succeeding governments and dynasties in France, the manufactory of Sèvres has since continued to be upheld as a national institution, and it is scarcely necessary to say, that the manufactory, and the Ceramic Museum attached to it, still form one of the most popular and attractive “*lions*” of the French capital. The porcelain of Sèvres was, from the first, held in especial consideration, from the fact of its having been manufactured rather for the use or pleasure of the sovereign, than for sale as a commercial product; the finest pieces were, in fact, nearly always

reserved for the King, and were generally disposed of as presents to foreign potentates, ambassadors, and the notabilities of the French Court. The pieces thus distributed, have, in the lapse of years frequently changed hands, generally at greatly enhanced prices. And at last the appreciation of this ware, by the wealthy amateurs of Europe at large, has become so great, perhaps it may even be said, so inordinate, that probably in no other category of works of art are specimens so eagerly sought for, or their possession so keenly contested,—fabulous prices are in consequence given. A hundred pounds for a cup and saucer, and a thousand pounds for a vase, for instance, are ordinary rates of prices for good specimens. Dealers not unfrequently make long journeys to secure the possession of even a single specimen, and the occasion of sales by auction of any known collection of Sèvres porcelain, calls together the dealers and amateurs of all Europe. Old Sèvres porcelain is, in short, exceedingly scarce; it was always fashionable, and it is unquestionably very beautiful. There is then considerable justification for its extraordinary appreciation at the present day, in the intrinsic excellence of the ware itself. In all the technical qualities of porcelain, considered as a decorative product or vehicle, it is immeasurably superior to any other variety. The body or *pâte*, with its superadded glaze, has a tone and texture, which unite the beautiful characteristics of some of the most precious natural products; the softness and creamy richness of ivory, with the depth and lustre of precious onyx; the superadded colours of the enamel painting are admirably brilliant and harmonious, indelible and unchangeable: in depth of tone, and force and purity of tint, they surpass those of all other wares, whilst gold is applied in a manner, which by comparison with the thin and timid gilding of ceramic wares in general, recalls the solid manipulation of the goldsmith. A special and very excellent school of decorative painters and modellers was formed at Sèvres, and a national, consistent, and original style of decorative art in porcelain arose, and it is perhaps not too much to say, that in the old "*pâte tendre*" porcelain, the industrial or ornamental art of the last century found its highest expression. It is then not a little extraordinary, that at the period of the highest development of this beautiful ware, it was gradually and designedly superseded by an inferior, at all events by a less beautiful, product; such, however, is the fact. The managers of the Sèvres fabrique had always been tormented by a vain regret that their porcelain was not theoretically as perfect a substance as the natural or hard *pâte* wares of China or Germany, and, at last, when the accidental discovery, in France, of kaolin, one of the ingredients of hard porcelain, (at St. Yriex, near Limoges, in 1765), furnished the

means of manufacturing the hard-body ware in sufficient quantity, the far more beautiful "*pâte tendre*" was gradually abandoned. But the only merits of hard porcelain are of an utilitarian kind, it is harder, more durable, and so, doubtless more serviceable for actual domestic use; but, on the other hand, it is far less suitable as a vehicle for artistic decoration—its colour is grey and cold, the glaze thin and arid, entirely devoid of that richness and lustre, that inner light, which gives such power and brilliancy of tint to the enamel colours as applied to the "*pâte tendre*."

The difference in these respects is immediately seen on comparing specimens of the two different kinds together; in the one, the enamel colours will be seen to have sunk in, and have become entirely fused and blended with the glaze, producing a most soft and beautiful "*impasto*," and in the other the colours are seen to lie on the surface of the glaze in a crude manner, harsh and unblended, and entirely wanting in those beautiful qualities, which constitute the principal charm of the earlier variety.

The change, however, was aided by other influences besides the mere unnecessary preference for a new vehicle. About the same time also commenced that pedantic revival of the classical or antique Roman style, which soon in works of art of every class, overwhelmed the original and natural style of the age, substituting a cold and colourless eclecticism, without merit, and which was one of the incomprehensible symptoms of a revolutionary period, in other respects characterized by intense and original energy.

Time, however, has established a juster measure of appreciation. The hard porcelain wares are now of little comparative value; they have, nevertheless, ever since continued to be manufactured at Sèvres, the technical secrets of the "*pâte tendre*" fabrication, or, at all events, the habit of successful production, which is equally important, were soon lost, and have never been regained; for although efforts are now again being made at Sèvres to rival the beautiful qualities of the old "*pâte tendre*," the specimens produced are as yet far from attaining the level of the old excellence.

The Sèvres wares are usually marked with various monograms and devices, indicating the dates of the pieces, and the names of the artists employed in painting and gilding them. These marks are given in several well-known works on the ceramic arts, and it need only be stated here, that the dates are indicated by the letters of the alphabet, commencing in 1753 with the letter "*A*," and when the alphabet came to an end in 1777, a new series of double letters, (thus "*A. A.*" &c,) was

commenced, and the second series continued till 1795, ending with the letters "R. R.," and comprising the entire period of the successful fabrication of the "pâte tendre" ware.

J. C. ROBINSON.

SÈVRES PORCELAIN.*

Nos. 3501 to 3505, portions of the Royal Service of Louis XVI, the ground with Medallion Subjects from Ovid and Homer (five pieces.)†

3501.



SEAU, size of largest model, with two painted medallions.

3502.

A SEAU, smaller size model, two medallions.

3503.

A CAKE PLATE, on foot, five medallions.

3504.

A CIRCULAR COMPOTIER, five medallions.

3505.

A CIRCULAR COMPOTIER, the Companion.

3506.

A FINE PLATE, turquoise ground, with cipher in centre, and cameo subjects all round the border.

3507.

A FINE PLATE, the Companion specimen.‡

* Compiled by John Webb, Esq. and R. Napier, Esq.

† The greater part of this celebrated service, perhaps the most magnificent ever executed at Sèvres, is now in the collection of Her Majesty at Windsor Castle, it having been purchased by King George IV. The fabrication of this service was continued during many years; the dates on the Windsor pieces range from 1783 to 1787, whilst one of the present series at Shandon is dated 1790. Six ordinary plates, and four other minor pieces of the series, are also distributed in the collection of S. Addington, Esq. W. Godding, Esq. D. Falcke, Esq. and Mr. Davis, of Bond-street. The figure subjects are painted by Dodin, and the ornamental borders and gilding by Le Guay and Prevost. —J. C. R.

‡ The splendid service of which these two plates formed part, was executed at Sèvres for the Empress Catherine of Russia; it comprised a great number of pieces, and it was brought over to this country, nearly in its entirety, in the early part of the present century, after the occurrence of a fire at the palace of the Hermitage, in which it was supposed to have been lost. The service was obtained for a very large sum from a nobleman by Mr. John Webb, a few years ago, and by him re-sold to the late Emperor of Russia, and thereupon sent back to that country. The present two plates, and one or two others were, however, retained by Mr. Webb, as souvenirs of the service.

3508.

A PAIR OF WHITE GROUND LARGEST MODEL SEAU, with red camaieu subject medallions; dated 1753.

3509.

A SET OF THREE VASES, white ground, with medallion, subjects and trophies; two of these tulip form, the centre one a pot pourri, with cover, all on metal stands.

3510.

A "POT À EAU," AND "CUVETTE," white ground, with cupids in red camaieu; dated 1755.

3511.

A "POT À EAU," AND "CUVETTE," white ground, with medallions of landscapes, painted by Viellard; dated 1766.

3512.

A PAIR OF WHITE GROUND ORANGE CASES, OR SQUARE JARDINIÈRES, with cupids in red camaieu; dated 1765. Painted by Michel.

3513.

A VERY FINE "ECUELLE," white ground, with blue camaieu cupids; dated 1763. Painted by Viellard.

3514.

A RED "ŒIL DE PERDRIX" ECUELLE, with medallions of landscapes in red camaieu; dated 1766.

3515.

A VIOLET "ŒIL DE PERDRIX" ECUELLE, decorated with medallions of trophies; dated 1772. Painted by Buteux, sen.

3516.

AN ECUELLE, white ground, chintz decorations; dated 1769, and marked with a comet, in remembrance of the famous comet which appeared in that year.

3517.

A WHITE GROUND CHINTZ PATTERN ECUELLE, small model, with cover and stand. Decorated by Le Guay.

3518.

A WHITE GROUND ECUELLE, small model, with cover and stand, chintz decoration; dated 1774. Painted by Merault, sen.

3519.

A SMALLER ECUELLE, turquoise ground, medallions, landscape subjects; dated 1772. Painted by Mutel.

3520.

A LARGEST MODEL "TASSE À LA REINE," decoration birds, &c; dated 1756.

3521.

A SMALLER MODEL "TASSE À LA REINE," white ground, decoration of birds, and blue camaieu flowers; dated 1758. Painted by Catrice.

3522.

A SMALLER MODEL "TASSE À LA REINE," green and white ground, decoration of flowers; dated 1757.

3523.

A LARGE OVAL-SHAPED DISH, white ground, decoration of flowers; dated 1771, and signed "L. B.," with initials "D. B."

3524.

A SMALL OVAL-SHAPED TRAY, medallions of birds, gros blue ground.

3525.

A SMALL OVAL-SHAPED TRAY, decoration of flowers, and a turquoise border; dated 1753.

3526.

A SMALL OVAL-SHAPED TRAY, rose Du Barry ground, medallions of flowers.

3527.

A SMALL OBLONG TRAY, gros blue border, and centre medallion, Cupid; dated 1758.

3528.

A PLAQUE (Teniers subject), in black frame.

3529.

A COFFEE-CAN AND SAUCER, rose Du Barry ground, medallions of children, the decoration by P. Theodore.

3530.

A COFFEE-CAN AND SAUCER, gros blue ground, subject medallions; dated 1785.

3531.

A COFFEE-CAN AND SAUCER, gros blue ground, medallion subjects; dated 1758.

3532.

A COFFEE-CAN AND SAUCER, turquoise ground, medallion subjects; dated 1792. Painted by Michel.

3533.

A COFFEE-CAN AND SAUCER, turquoise ground, medallions of landscapes ; dated 1773.

3534.

A SMALLER COFFEE-CAN AND SAUCER, green ground, medallion of boys. Painted by Chabry.

3535.

A CUP AND SAUCER, gros blue ground, medallions of birds.

3536.

A CUP AND SAUCER, green and white, with garlands of flowers. From the Duchefs of Cleveland's Collection. Painted by Taillandier.

3537.

A TREMBLEUSE CUP AND SAUCER, white ground, painted with the fable of the fox and the stork ; dated 1777. Painted by Baudoin and Vavasseur.

3538.

A WHITE GROUND CUP AND SAUCER, with red camaieu boys ; dated 1754.

3539.

A WHITE GROUND CUP AND COVER, the Companion.

3540.

A SET OF TWO CUPS AND THREE SAUCERS, AND TEAPOT, very small, white ground, gold flowers ; dated 1753.

3541.

TWO SAUCERS, green ground, with birds. Painted by Aloncle ; dated 1758.

3542.

A PLATE, with rose border, and decoration of birds ; dated 1770.

3543.

A WHITE GROUND PLATE, decoration garlands of flowers, and "D. B." in centre ; dated 1771. Painted by Le Bel.

3544.

A PLATE, very late period, light blue border, camaieu subject in centre.

3545.

A PLATE, the Companion, violet border, camaieu subject in centre.

3546.

A VASE AND COVER, turquoise ground, decorated with jewels, and white roses on stems in relief.

3546.*

A WHITE GROUND CUP, bell-shape, red camaieu boys. Dated 1770.

3547.

A CABARET, consisting of large lozenge-shape plateau, teapot, sugar-pot and cover, cream ewer, and small cup and faucer, dark violet ground, and chintz decoration, five pieces; dated 1783. Decoration by Michaud.

3548.

A WHITE GROUND OVAL PLATEAU, with red camaieu decorations.

3549.

A WHITE GROUND OVAL PLATEAU, turquoise border and flowers.

3550.

AN OBLONG TRAY, open scroll border, white and green, and fruit decoration; dated 1757. Painted by Levé père.

3551.

AN OBLONG TRAY, open scroll border, white and blue lines, subject decoration; dated 1763.

3552.

A PLATE, with trellis border, and birds in centre, white ground.

3553.

A PLATE, the Companion.

3554.

A SQUARE-SHAPED TRAY, with green ribbon and flowers; dated 1757.

3555.

A SMALL WHITE GROUND TRAY, decoration of birds.

3556.

A CABARET OF OVAL-SHAPED TRAY, gros bleu ground, and red camaieu boys, with cup and faucer, sugarpot and cover, small coffee-pot and cover, four pieces.

3557.

AN ECUELLE, white ground, with rose Du Barry border, and centre decoration of flowers; dated 1758.

3558.

AN ECUELLE, with circular plateau, white ground, and rose decoration; dated 1768. Painted by Thevenet, sen.

3559.

A SMALLER ECUELLE, WITH OVAL PLATEAU : decoration of flowers; dated 1761. Painted by Michaud.

3560.

A PAIR OF ORANGE CASES, green ground, circular medallions of flowers; dated 1785. Painted by Noel.

3561.

A LARGE MODEL CUP AND SAUCER, gros bleu, and gold vermicelli ground, medallion subject after Teniers.

3562.

A LARGE MODEL CUP AND SAUCER, white ground, medallion child with a lamb. Painted by Gerard.

3563.

A TASSE À LA REINE, COVER AND SAUCER, white ground, chintz decoration; dated 1769. Painted by Merault, sen.

3564.

A LARGE MODEL CUP AND SAUCER, gros bleu and vermicelli, with medallion; dated 1753.

3565.

A LARGE MODEL CUP AND SAUCER, green ground, with Cupid; dated 1758.

3566.

A LARGE MODEL CUP AND SAUCER, white ground, blue checquers and flowers; dated 1759. Painted by Vavasseur.

3567.

A SMALLER MODEL CUP AND SAUCER, gros blue ground, medallions of children; dated 1756.

3568.

A SMALLER MODEL CUP AND SAUCER, gros blue and gold vermicelli ground, red camaieu cupids; dated 1764.

3569.

A SMALLER MODEL CUP, SAUCER, AND COVER, gros blue ground, medallions in camaieu of cupids.

3570.

A SMALLER MODEL CUP, SAUCER, AND COVER, the Companion.

3571.

A SMALLER MODEL CUP, SAUCER, AND COVER, gros bleu ground, the medallion a landscape.

3572.

A SMALL MODEL CUP, SAUCER, AND COVER, the Companion.

3573.

A CUP AND SAUCER, same model, white ground, red camaïeu cupids; dated 1754. Decoration by Michel.

3574.

A RIBBED CUP AND SAUCER, same model, gros bleu and chintz decorations; dated 1766. Painted by Noël.

3575.

A WHITE GROUND CUP AND SAUCER, blue line, the medallion a shepherd and shepherdefs.

3576.

A CUP AND SAUCER, pear-shape, white ground, turquoise border and chintz decoration.

3577.

A CUP AND SAUCER, the Companion.

3578.

A CUP AND SAUCER, white ground, with green trellis pattern and roses.

3579.

A CUP AND SAUCER, white ground, blue and gold edging, and garlands of flowers.

3580.

A CUP AND SAUCER, white ground, blue lines, and birds; dated 1763.

3581.

A CUP AND SAUCER, rose edge, with garlands of roses; dated 1757. Painted by Fontaine.

3582.

A CUP AND SAUCER, another model, green and gros bleu ground, medallion of flowers.

3583.

A CUP AND SAUCER, the Companion.

3584.

A CUP AND SAUCER, rose œil de perdrix, medallion of birds.

3585.

A CUP AND SAUCER, turquoise ground, with medallions of flowers and ribbons; dated 1757. The decoration by Theodore and Boulanger.

3586.

A CUP AND SAUCER, the Companion ; dated 1759.

3587.

A CUP AND SAUCER, yellow ground, with medallions of children ; dated 1780. Painted by Chulot (?).

3588.

A CUP AND SAUCER, gros blue ground, medallion of birds ; dated 1773. Painted by Aloncle.

3589.

A CUP AND SAUCER, chintz scroll border, and blue vermicelli pattern ground, same model as 3575. Dated 1772. Painted by Aloncle.

3590.

A SMALL PEAR-SHAPED CUP AND SAUCER, green ground, and medallions of birds.

3591.

A SMALL PEAR-SHAPED CUP AND SAUCER, the Companion ; dated 1772. Painted by Aloncle.

3592.

A SMALL CUP AND SAUCER, green ground, with medallion of flowers.

3593.

A SMALL CUP AND SAUCER, green ground and flowers ; dated 1757.

3594.

A SMALL CUP AND SAUCER, gros bleu, medallion of children.

3595.

A SMALL CUP AND SAUCER, lighter blue, with gold œil de perdrix, medallion of birds.

3596.

A SMALL CUP AND SAUCER, rose Du Barry, flower medallion, two handles ; dated 1757. Painted by Noel.

3597.

A SMALL CUP AND SAUCER, turquoise ground, with flowers.

3598.

A SMALL CUP AND SAUCER, the Companion.

3599.

A SMALL TEAPOT AND COVER, of the same suite.

3600.

A SMALL SUGARPOT, of the same suite ; dated 1753. Painted by Bar.

3601.

A COFFEE-CAN AND SAUCER, green *œil de perdrix*, with cameo heads; dated 1773. Painted by Fontaine, the gilding by Chauvaux, sen.

3602.

A COFFEE-CAN AND SAUCER, white ground, with gold scroll bands, and chintz flowers; dated 1753.

3603.

A COFFEE-CAN AND SAUCER, *gros bleu*, with fine medallion of a female figure with a dog; dated 1765.

3604.

A COFFEE-CAN AND SAUCER, *gros bleu*, with fine medallion of a female with a vase.

3605.

A COFFEE-CAN AND SAUCER, *gros bleu*, with a "Vernet" subject; dated 1779. Painted by Morin.

3606.

A COFFEE-CAN AND SAUCER, dark violet ground, with arabesque decoration and medallion subject; dated 1779.

3607.

A COFFEE-CAN AND SAUCER, grey feather decoration ground, and landscape medallion; dated 1767.

3608.

A WHITE GROUND COFFEE-CAN, chintz decoration; dated 1764. Painted by Noel.

3609.

A WHITE GROUND COFFEE-CAN AND SAUCER, with upright bands of roses on light blue ground.

3610.

A WHITE GROUND COFFEE-CAN AND SAUCER, blue *camaieu* decoration and children.

3611.

A WHITE GROUND COFFEE-CAN AND SAUCER, the Companion.

3612.

A WHITE GROUND COFFEE-CAN AND SAUCER, with large medallion subject in red *camaieu*.

3613.

A WHITE GROUND COFFEE-CAN AND SAUCER, with large medallion subject in red *camaieu*.

3614.

A COFFEE-CAN AND SAUCER, smaller model, gros bleu, with medallions of figure subjects; dated 1787.

3615.

A COFFEE-CAN AND SAUCER, gros bleu, with medallion of a girl and boy with a trumpet; dated 1765. Painted by Levé père.

3616.

A COFFEE-CAN, green ground, with medallion of boys; dated 1768. Painted by Merault, sen. and by Affelin.

3617.

A COFFEE-CAN AND SAUCER, gros bleu and white, with birds, jewelled.

3618.

A COFFEE-CAN AND SAUCER, turquoise ground, with medallion of roses; dated 1753.

3619.

A COFFEE-CAN AND SAUCER, light blue bands, white ground, roses and forget-me-nots.

3620.

A COFFEE-CAN AND SAUCER, white ground, rose bands, and small medallion subjects.

3621.

A COFFEE-CAN AND SAUCER, white ground, scroll border, and rose-bud decorations.

3622.

A COFFEE-CAN AND SAUCER, smaller model, white ground, with birds; dated 1766. Painted by Aloncle.

3623.

A COFFEE-CAN AND SAUCER, smaller model, green ground, with wreaths of roses, &c; dated 1765.

3624.

A COFFEE-CAN AND SAUCER, smaller model, gros bleu, wreaths of flowers; dated 1773. Painted by Tandart.

3625.

A COFFEE-CAN AND SAUCER, smaller model, gros bleu, with birds.

3626.

A COFFEE-CAN AND SAUCER, same model as 3614, gros bleu, with medallion of a shepherdess; dated 1780.

3627.

A COFFEE-CAN AND SAUCER, larger model, dark brown ground, gold Chinese subjects. Decoration by Vande.

3628.

A COFFEE-CAN AND SAUCER, white ground, chintz decoration with light blue imbrications; dated 1775.

3629.

A COFFEE-CAN AND SAUCER, white ground, with gold rosettes and garlands on turquoise; dated 1776-7.

3630.

A SMALL CUP, blue ground, gold œil de perdrix, medallion of birds; early period.

3631.

A SUCRIER AND COVER, largest model, white ground, chequer decoration and birds. From Lord Templemore's Collection.

3632.

A SUCRIER AND COVER, smaller model, turquoise ground, and medallion of flowers; dated 1759.

3633.

A SUCRIER AND COVER, smaller model, gros bleu, and birds; dated 1767.

3634.

A SUCRIER AND COVER, smallest model, rose and blue ground, decoration of birds.

3635.

A SUCRIER AND COVER, larger model, white ground, with turquoise borders and flowers.

3636.

A POMADE-POT AND COVER, gros bleu, and jewel decoration.

3637.

A POMADE-POT AND COVER, larger, same decoration.

3638.

A TEAPOT AND COVER, green ground, with landscape medallion; dated 1763.

3639.

A TEAPOT, white ground, subject, children; dated 1763.

3640.

A MILKPOT, white ground, turquoise border and flowers; dated 1780.

3641.

A MILKPOT, white ground, and birds ; dated 1763.

3642.

A TULIP-SHAPED CUP, on foot, late period, with jewels, marked "Sèvres, M. C."

3643.

A LARGE DOUBLE-HANDLED CUP AND SAUCER, dark ground, with trellis turquoise edge ; dated 1791.

3644.

A CUSTARD-CUP, turquoise ground, decoration of flowers ; dated 1764.

3645.

A WHITE GROUND CUP AND SAUCER, red camaieu cupids ; dated 1766.

3646.

A TRIANGULAR CAKE DISH, on foot, turquoise and white flowers.

3647.

A SMALL TEAPOT AND COVER, turquoise and white flowers.

3648.

A SMALL DOUBLE-HANDLED CUP AND SAUCER, with turquoise and white flowers.

3649.

A SUCRIER AND COVER, en fuite.

3650.

A LARGE ECUELLE, WITH CIRCULAR PLATEAU, white ground, with blue interlacings and flowers.

3651.

A LARGE ECUELLE, WITH OVAL PLATEAU, gros bleu, and Vernet medallions.

3652.

A LARGE ECUELLE, WITH OVAL PLATEAU, white ground and gold spots, red camaieu boys.

3653.

A LARGE ECUELLE, WITH CIRCULAR PLATEAU, medallions red camaieu boys.

3654.

A CABARET, in case, consisting of oval-shaped plateau, gros bleu border, with gold œil de perdrix, white centre, with garland of flowers ; one teapot, one sucrier, one cup and saucer, and one milkpot, five pieces.

3655.

A LARGE MODEL COFFEE-CAN AND SAUCER, white ground, with medallions of figure subjects, red camaieu.

3656.

A COFFEE-CAN AND SAUCER, gros bleu, with medallions of finch birds. République française.

3657.

A CABARET, consisting of lozenge-shape plateau, teapot, sucrier and cover, cup and faucer, and milkpot, white ground, decoration of roses and forget-me-nots, in all five pieces; dated 1772. From the Dukes of Gordon's Collection.

3658.

A PAIR OF LARGE OVIFORM VASES, gros bleu ground, elaborately jewelled, and mounted in ormolu, with antique red porphyry pedestals.

3659.

A CABARET, consisting of oblong tray, teapot and cover, sucrier and cover, and cup and faucer, white ground, decoration of landscapes; dated 1757.

3660.

A TEAPOT AND COVER, turquoise ground, with medallions of landscapes; dated 1758. From the Dukes of Gordon's Collection.

3661.

A TEAPOT AND COVER, white ground with green, and garlands of flowers, the cover attached by a silver gilt chain; dated 1780. From the Dukes of Gordon's Collection.

3662.

A TREMBLEUSE CUP, SAUCER, AND COVER, rose Du Barry ground, medallions of landscapes with goats and sheep. From the Dukes of Gordon's Collection.

3663.

A CUP AND SAUCER, green ground, with medallions bouquets of flowers; dated 1756. Painted by Fontaine. From the Dukes of Gordon's Collection.

3664.

AN ELEGANT TALL CUP AND LARGE SAUCER, rose œil de perdrix ground, medallions baskets of flowers suspended by ribbons. From the Dukes of Gordon's Collection.

3665.

A COFFEE-CAN AND SAUCER, gros blue ground decoration, rich gold ornaments and pearls.

3666.

A COFFEE-CAN, turquoise ground, rich gold scroll border and jewels. Painted by Vincent.

3667.

A COFFEE-CAN, WITH SAUCER, gros bleu ground, and fine Vernet medallions.

3668.

A COFFEE-CAN, green ground, with Vernet medallion. Painted by Prevost.

3669.

A COFFEE-CAN AND SAUCER, blue celeste ground, with landscape medallions and with birds.

3670.

A COFFEE-CAN AND SAUCER, gros bleu ground, with medallions of boys in red camaieu.

3671.

A COFFEE-CAN AND SAUCER, turquoise ground, with landscape medallions and birds.

3672.

A SMALL COFFEE-CAN AND SAUCER, turquoise œil de perdrix ground, medallions of birds ; date 1765.

3673.

A SMALL COFFEE-CAN AND SAUCER, gros bleu ground, œil de perdrix decoration and flower borders.

3674.

A VERY FINE PLATE, white embossed edging, light green ground, with medallion of cupids on white ground in the centre. Early period.

3675.

A CIRCULAR COMPOTIER, blue celeste ground, with gold and silver stars, medallion of birds in centre, and small medallion of flowers on border. Decorated by Theodore. From the Duchefs of Gordon's Collection.

3676.

A CIRCULAR COMPOTIER, feuille de choux pattern, with medallions of birds, and decoration of gold and blue scales. From the Duchefs of Gordon's Collection.

3677.

A PAIR OF VASES, fourteen inches high, turquoise ground, covered with stripes of gold, in the centre a deep band, white ground, decorated with arabesque scrolls and subject medallions in centres, on the sides lions' heads with rings, late period, on white marble plinths.



SECTION XXVII.

OLD ENGLISH PORCELAIN WARES, CHELSEA, WORCESTER, &c.

INTRODUCTION.



THE two principal varieties of old English porcelain are those of Chelsea and Worcester, and the vases and more important decorative specimens of the former ware, are almost as highly esteemed and as valuable as those of the old Sèvres "pâte tendre" porcelain. Very little is known of the origin or history of the Chelsea manufactory; it is generally believed to have been commenced about 1730, and it was carried on till 1784, when it was amalgamated with the Derby establishment, and the works and appliances at Chelsea were brought to an end. The finest specimens were probably manufactured betwixt 1750 and 1760.

The Worcester manufactory was founded in 1751, and is still continued. The earlier products are characterized by a very original style of decoration, but the Worcester wares never attained to the great technical and artistic excellence of those of Chelsea.

3751.



AIR OF OCTAGONAL ECUELLES AND STANDS, white porcelain with raised ornaments, in imitation of Oriental. Old Plymouth porcelain.

3752.

TEAPOT, old Staffordshire marbled or agate ware.

3753.

BUTTER-BOAT of the same ware.

3754, 3755.

PAIR OF OLD CHELSEA PLATES, painted with birds.

3756, A.

PAIR OF CUPS AND SAUCERS, white, with "gros bleu" borders and fluting, festoons, fine gilding of olive leaves, &c. Old Chelsea.

3757.

CUP, same pattern and service.

3758.

TEACUP, same pattern and service.

3759, A.

PAIR OF CUPS AND SAUCERS, gros bleu and white, with small oval cameos, and rich gilding. Old Chelsea porcelain.

3760, A.

PAIR OF LARGE BELL-SHAPED CUPS OR BOWLS, of the finest old Chelsea porcelain, painted with flowers on gold ground.

Height 4 in.

3761.

A BEAUTIFUL TALL BULB-SHAPED BOTTLE, with rococo handles, grounded in pale turquoise, with vertical panels in white, painted with birds. Fine old Chelsea porcelain.

Height 12 in.

3762.

PAIR OF BOTTLES, turquoise ground, with gold spots, and medallions of figure subjects. Chelsea porcelain.

Height 11 in.

3763.

VASE, gros bleu, medallion painted with birds. Chelsea-Derby.

Height 11 in.

3763, A.

PAIR OF FINE OLD CHELSEA FLAT-SIDED BOTTLES, painted with amorini, and richly mounted in ormolu.

Height 8½ in.

3764.

GRAND OVIFORM OR PEAR-SHAPED VASE, WITH COVER, surmounted by raised flowers, richly adorned with rococo scroll work in high relief, the upper part of the cover perforated, morone crimson and white ground, exquisitely painted with figure subjects representing the four seasons. One of the most beautiful and important pieces of the old Chelsea ware known.

Height 15½ in.

3765.

GRAND OVIFORM VASE, mounted in ormolu, the body or drum finely painted with a continuous Bacchanalian procession of amorini with animals, &c; the upper part of the vase in morone colour and gold, with satyrs' masks, lions' and goats' heads in relief. A splendid specimen of old Chelsea.

Height 16 in.

3766.

A ROCOCO BEAKER AND COVER, of the finest old Chelsea, with dome-shaped cover, pierced, and enriched with raised flowers, the drum or body of the vase grounded in gold, with beautiful bouquets of coloured flowers, painted in reserved spaces. A magnificent vase of the finest style and period of the old Chelsea fabrique.

Height 14 in.

3767.

A SPLENDID OVIFORM VASE, with elaborate rococo handles, crimson and white ground, the body painted with peacocks and foliage on burnished gold ground. A magnificent piece of the finest old Chelsea.

Height 14 in., breadth across the handles 10 in.

3768.

PAIR OF BEAUTIFUL OLD CHELSEA VASES, WITH COVERS, morone and white, oviform, mounted on pedestall feet, the body of the vases flanked by three terminal female figures, and decorated with raised flowers. A rare and beautiful model.

Height 11 in.

3769.

LARGE VASE-SHAPED ICE-PAIL OR WINE COOLER, old Chelsea-Derby porcelain, festoons of flowers and blue ribbons on white ground, with projecting goats' head handles.

Height 14 in.

3770.

LARGE GLOBULAR TEAPOT, painted with groups of peacocks and other birds. Fine old Chelsea.

Diameter $7\frac{1}{2}$ in., height $8\frac{1}{2}$ in.

3771.

CABARET, fine old Chelsea-Derby porcelain, with the gold mark, oval plateau teapot, sugar-bowl, cream ewer, and cup and saucer, festoons of flowers on white.

3772.

OCTAGONAL BULB-SHAPED BOTTLE, gros bleu, with large medallion painted with birds; silver-gilt mount and stopper. Fine old Worcester porcelain.

3773.

PAIR OF OVIFORM OLD WORCESTER TEA VASES, gros bleu, and medallions with peacocks, finely gilt.

3774.

MUG, old Worcester, gros blue and white, with coloured flowers and gilding.

3775, 3776.

PAIR OF LARGE TEACUPS AND SAUCERS, old Worcester, gros bleu, and birds, richly gilt.

3777.

TEAPOT AND STAND, old Worcester, gros bleu and birds.

3778.

SMALL PLATE, perforated border. Staffordshire early printed earthenware. Manufactured by Davenport.

3779.

A RECUMBENT CLASSICAL DRAPED FIGURE, in black jasper ware. Old Swansea, in imitation of Wedgwood ware.

Length 11 in.

3780.

TWO VERY SMALL MINIATURE PORCELAIN FIGURES. Old Chelfea (?). A boy playing a flute, and a Punchinello.

Height 1 in.

3781.

PLATE, old Nantgrw porcelain, painted with a seaport scene, and arabesques, in purple and gold, copied from a Dresden plate.

3782.

TEAPOT, old Staffordshire Queen's ware, with arabesque ornaments in relief, grey salt glazed stoneware. Circa 1710.

3783.

MILK EWER, of the same ware.

3784.

CUP AND SAUCER, old Staffordshire earthenware, ornamented with classical figures in blue. A specimen of early transfer printing. Circa 1790.

3785.

ECUELLE AND STAND, dull turquoise blue ground, painted with two figure subjects, on the cover a strawberry in relief. Staffordshire porcelain (?).

3786.

OVIFORM TWO-HANDLED VASE, yellow ground, painted in black with a river scene, on the reverse a classical cameo head in relief. Old Staffordshire earthenware.

Height $9\frac{1}{4}$ in.

3787.

GRAND CENTRE PIECE, in Parian porcelain, designed and modelled by E. Jeaneft, and executed by Minton and Co, for the Paris Exposition universelle of 1855.

Height 2 ft. 6 in.

3788.

DESSERT DISH, old Derby porcelain, painted with a landscape, and with rich gilded border, a portion of a service provided by the English Government for the use of the Emperor Napoleon, whilst prisoner at Longwood, St. Helena. *Vide* certificate at back of the piece.

3789.

BOWL, old Chelsea-Derby porcelain, marbled ground, cameo heads in profile.

Diameter 6 in.

3790.

BOWL AND SAUCER, on stand, fine old Worcester porcelain, morone crimson ground, birds and fruit, and rich gilding. From the Angerstein Collection.

3791.

CUP AND SAUCER, Staffordshire porcelain, mulberry coloured transfer printing. Minton, and Co (?).

3792.

TWO-HANDLED CUP, fine old Chelsea, gros bleu, and rich gilding, and painted on both sides with amorini. An imperfect specimen, injured in the firing.

3793.

PAIR OF CHELSEA-DERBY CUPS AND SAUCERS, white ground, with cornflowers, and coloured border of blue, crimson, and gold, imitation Sèvres pattern.

3794.

CUP AND SAUCER, gros blue, birds in gold. Crown Derby china.

3795.

MILK EWER, WITH COVER, early Worcester transfer printing, conversation subjects in black. Circa 1760.

3796, 3797.

TWO CHELSEA VASES, morone ground, pastoral subjects, with figures on one side, and flowers on the other.

Height 11 in.



SECTION XXVIII.

OLD WEDGWOOD WARES.

INTRODUCTION.



O the two most prominent names in ceramic art, Della Robbia and Palissy, must be associated that of Josiah Wedgwood; and although the latter must take rank as an inventor and manufacturer of industrial products, rather than as an artist, there can be little doubt that the importance of his labours, and his character and achievements in general, in reality place Wedgwood on as high a level as that of his Italian and French predecessors. Wedgwood, indeed, is universally recognized as one of the great worthies of our country, his name has become a household word, and his beautiful wares have attained a kind of classical repute. Utensils originally intended for ordinary use, have now entered the domain of the amateur and collector, and his fine decorative productions are universally esteemed as genuine works of art. This great industrialist was born at Burslem in the Staffordshire Potteries, in 1730, of respectable parents, with whom the potter's art was an hereditary calling, and he died, in 1795, at Etruria, a neighbouring village, which he himself had founded, and where he had established his manufactory, and built himself a mansion. He first entered into business in 1752, in partnership with Harrison, and afterwards with Whieldon, the association lasting till 1759. During this period his chief productions were ordinary service wares, knife hafts, and a few decorative pieces of minor importance, of the kind known as agate wares. (See specimens in this Collection, No. 3849, &c). In 1759 he established a pottery, entirely on his own account, at Burslem, and his earliest efforts were in the production of his famous "Queen's ware." A fine

glazed earthenware of white or cream colour, decorated in low relief, or with borders and other ornaments, painted in enamel colours. In 1762 he presented a breakfast service of this ware to Queen Charlotte, who in consequence conferred on him the honorary appointment of "Potter to Her Majesty." In 1766 he produced the black ware or body, which he called "basaltes," or Egyptian black. In 1768 he took Bentley into partnership with him, and from thenceforth till the death of the latter in 1780, the wares were usually stamped or impressed with the signature "Wedgwood and Bentley." All the pieces so signed were therefore produced some time during the twelve years comprised betwixt these dates. About 1769 the "Etruscan wares," *i. e.* the imitations of ancient Greek vases, usually painted in red and white, on the black "basalt" ground or body, was introduced, mainly in consequence of the publication of Sir William Hamilton's well-known illustrated works, from which many of the forms of the pieces, and the painted decorations were copied or adapted. Finally came the most original and beautiful of all his productions, his so-called "jasper wares," namely, those decorated with cameo relievos in white on a blue, black, pale green, or lilac ground.

Shortly before the year 1777, he began to avail himself of the services of Flaxman, and down to the year 1787, when Flaxman went to Italy, the latter seems to have been seldom without commissions from Wedgwood. In 1786 the celebrated "Barberini" or "Portland" vase occurred for sale by auction, in the Collection of the Dowager Duchess of Portland, and Wedgwood, after competing for it up to nearly one thousand guineas, relinquished it to his competitor, the Duke of Portland, on condition of being allowed to make a copy of it. The duke allowed him to retain the vase in his possession for more than a year, and finally Wedgwood executed the well-known and excellent imitation in black and white jasper ware, the first fifty copies being sold to a body of subscribers at fifty guineas each.

The Wedgwood manufactory is still carried on by his descendants, and the ancient types or models are still currently manufactured; the modern specimens are, however, far from equalling the original ones of the last century in delicacy and perfection of execution. Ample and minute details respecting the great potter and his productions will be found in the recently published "*Life of Josiah Wedgwood*," by Llewellyn Jewitt, and also in the life by Miss Meteyard, now in course of publication.



3831.

LAZED CASE, containing thirty-four old Wedgwood ware cameos, chiefly of large size, and of the finest period and quality, in their old settings of cut steel bead work.

3832.

A PAIR OF OLD WEDGWOOD WARE CAMEOS, subject, a nymph taking away Cupid's bow, mounted in cut steel settings.

Height 4 in.

3833.

WEDGWOOD WARE CIRCULAR CAMEO, Minerva and the Goddess of Liberty at the Altar of Plenty, with the date 1789.

Diameter $2\frac{1}{8}$ in.

3834.

CIRCULAR CAMEO PORTRAIT OF THE DUKE OF WELLINGTON.

Diameter $3\frac{1}{2}$ in.

3835, 3836.

PAIR OF LARGE OVAL MEDALLIONS, in black "basaltes" ware :— portraits of the Duke of Marlborough and Sir Isaac Newton ; in carved and gilded scroll frames.

3837.

PAIR OF LARGE CAMPANIFORM VASES, on circular pedestals, blue and white jasper ware, classical figures of muses, the pedestals with garlands of vine leaves and grapes.

Entire height 2 feet.

3838.

PAIR OF OVAL BLUE AND WHITE JARDINIÈRES, WITH COVERS, acanthus leaf and honeysuckle ornament.

Length 10 in., width 7 in.

3839.

PAIR OF EBONY AND ORMOLU-MOUNTED PEDESTALS, inlaid with ten fine large oval blue and white cameos of amorini.

Height $7\frac{1}{2}$ in., width $7\frac{1}{2}$ in.

3840.

PAIR OF SQUARE ALTAR-SHAPED JARDINIÈRES, in pale blue and white ; Roman classical figures and ornaments.

Height $6\frac{1}{4}$ in., width 5 in.

3841.

PAIR OF CLASSICAL OVIFORM EWERS ; pale blue and white, ornamented with tritons grasping the neck, and pendent garland of water leaves ;—in front a dolphin's head.

Height 15 in.

3842.

PAIR OF BLUE AND WHITE SQUARE PEDESTALS, decoration of classical figures, tripods, and Roman ornaments.

3843.

PAIR OF CIRCULAR BLUE AND WHITE PEDESTALS, mounted in ormolu ; classical figures, chain border of intersecting circles.

Height $4\frac{1}{2}$ in., diameter 3 in.

3844.

PAIR OF SMALL BLUE AND WHITE CAMPANIFORM FLOWER VASES, the lower part fluted, classical groups round the drum, slender scroll handles resting on rams' heads.

Height $5\frac{1}{4}$ in.

3845.

UPRIGHT URN-SHAPED VASE, blue and white ;—relievi of a girl with a distaff and spindle, children, trees, &c.

Height $9\frac{1}{4}$ in.

3846.

BOWL, pale olive green and white ; amorini, and draped children seated.

Diameter 6 in.

3847.

OVIFORM EWER OR COFFEEPOT, WITH COVER ; blue and white, domestic figures of women and children, a girl spinning, &c, on the cover a statuette of Cupid leaning on his quiver. A most perfect and beautiful piece.

Height $9\frac{3}{4}$ in.

3848.

PAIR OF GRAND OVIFORM URNS, WITH COVERS, surmounted by seated figures, glazed granite ware, ornamented with festoons of drapery, the handles, festoons, drapery, &c, gilded.

3849.

PAIR OF OVIFORM VASES AND COVERS, agate or marbled ware, a rustic figure on the top of the covers.

Height 9 in.

3851.

BOWL ; blue and white, draped children and classical amorini.

Diameter $7\frac{1}{4}$ in.

3852.

FLOWER VASE, WITH PIERCED PLATE COVER, semi-ovoidal form, sage green and white, acanthus leaf ornament, &c.

Height $8\frac{1}{4}$ in.

3853.

AN OVIFORM COFFEE EWER, blue and white, with a vestal sacrificing at an altar, acanthus leaves, &c.

Height $9\frac{1}{2}$ in.

3854.

BOWL, sage green and white, classical figures in oval medallions, hanging trophies, &c.

Diameter 6 in.

3855.

OVIFORM VASE, interlaced in basket-work pattern of lilac, sage green and white.

Height $6\frac{1}{4}$ in.

3856.

BOWL, purple or lilac and white, amorini and draped children.

Diameter 5 in.

3857.

JUG AND COVER, white ground, with a wreath of vine leaves in sage green round the neck, and on the cover.

Height 8 in.

3858.

TEAPOT, blue and white, a girl spinning and draped children, Cupid leaning on his quiver, on the lid.

Height $6\frac{1}{2}$ in.

3859.

JUG, black jasper, Chinese flowers on opaque enamel.

3860.

SMALL CIRCULAR PEDESTAL, blue and white, nymphs grooming, Pegasus, and other classical groups.

Height $2\frac{1}{2}$ in., width $2\frac{1}{2}$ in.

3861.

SMALL CIRCULAR PEDESTAL, classical figures and acanthus leaves. (Manufactured by Adams).

Height $2\frac{1}{2}$ in., width $2\frac{1}{2}$ in.

3862.

SMALL CIRCULAR SUGARPOT, dark red and pale cream colour Egyptian ornaments, a crocodile in relief on the lid.

Diameter 5 in.

3863, A, B, C.

FOUR CUPS AND SAUCERS, pale blue and white, the lower parts of the cups fluted, the upper parts ornamented with cameo figures of amorini, the saucers with acanthus leaf border.

3864, A, B, C, D, E.

DEJEUNER SERVICE OF SIX PIECES, viz. oval plateau, teapot, sugar-bowl, cream ewer, and two cups and saucers; lilac and white, cameo figures of children, &c, acanthus leaf border.

3865.

BUTTERPOT AND COVER, AND STAND, pale blue and white, amorini and acanthus leaf borders.

3866.

LONG FRIEZE PLAQUE, blue and white, classical figures, nymphs sacrificing to Ceres.

Length 11 in., height 3 in.

3867.

A BEAUTIFUL LARGE SAUCER, pale blue and white, amorini with a bird, border of acanthus leaves.

Diameter $7\frac{1}{2}$ in.

3868.

A BEAUTIFUL PLAQUE, with figures in very high relief, blue and white, three Muses, after the antique.

Length 8 in., height 5 in.

3869.

COFFEECUP AND SAUCER, black basalt ware, by Turner.

3870.

CUP AND SAUCER, pale lilac and white, honeysuckle ornaments, and guilloche border.

3871.

SMALL CIRCULAR BLUE AND WHITE PEDESTAL, classical figures of nymphs, &c.

Height $2\frac{1}{2}$ in., width $2\frac{1}{2}$ in.

3872.

OVAL PLAQUE, black basalt ware, Apollo destroying the children of Niobe.

Length 9 in., height $5\frac{1}{4}$ in.

3873.

BLUE AND WHITE MEDALLION PORTRAIT OF PITT.

Height $3\frac{1}{4}$ in., width 3 in.

3874.

BLUE AND WHITE MEDALLION PORTRAIT OF FOX.

Height $3\frac{7}{8}$ in., width 3 in.

3875.

BLUE AND WHITE MEDALLION PORTRAIT OF NELSON.

3876.

SAGE COLOUR AND WHITE MEDALLION PORTRAIT OF THE PRINCESS CHARLOTTE MATILDA.

Height 4 in., width 3 in.

3877.

OVAL SCENT-BOTTLE, WITH SILVER LID, blue and white, classical figures.

Length $3\frac{1}{4}$ in., width 2 in.

3878.

OLD WEDGWOOD BLUE AND WHITE TEA AND COFFEE SERVICE, complete, of the finest quality, classical cameo figures, acanthus and olive leaf borders, &c, in all thirty pieces, viz. teapot, coffeepot, cream ewer, flop-bowl, two plates, twelve coffee-cups and saucers, and twelve teacups and saucers.

3879.

SET OF THREE FINE OVIFORM OLD ADAM'S WARE VASES, (centre piece and two smaller vases), superb specimens of the ware, greenish blue ground, white cameo figures, the principal vase ornamented with a seated figure of Cybele, a cupid with a lion and a female flying figure, and a cupid on an eagle on the other side.

Height 14 in.

3880.

A BEAUTIFUL LARGE WINE COOLER, in blue and white ware, rustic figures of women and children, the handles formed by two trees.





SECTION XXIX.

VARIOUS EUROPEAN PORCELAIN.

4101, A, B.



CIRCULAR POT, WITH COVER, and two smaller pieces of similar shape, early "pâte tendre" porcelain, creamy white ground, decorated with rococo scrolls, figure subjects, busts, &c, in raised gold, decorated with spots of green translucent enamel on the gold, the pieces mounted in silver gilt, probably early St. Cloud porcelain (?). Very fine and unusual specimens. Circa 1700-20.

Height of large piece $3\frac{7}{8}$ in., width $3\frac{7}{8}$ in.

4102.

CUP, old "pâte tendre," creamy white porcelain, with gilt arabesques, figures and birds. Probably old St. Cloud (?).

Height $2\frac{1}{4}$ in.

4103.

CUP AND SAUCER, of the most beautiful old Capo di Monte (?) painted ware, decorated with classical figures and beautiful cartouche work, and trophies, on white ground. A very rare and remarkable specimen.

4104.

BOTTLE, WITH ANCIENT SILVER-GILT MOUNTS AND COVER, of the most beautiful old Capo di Monte porcelain, painted on the flat with classical subjects, in chiar'-oscuro, surrounded with rich cartouche scroll work, and amorini in brilliant colours on the white ground. One of the finest pieces of the ware known to be extant.

Height $6\frac{1}{2}$ in.

4105, 4106.

TWO CUPS, white ground, the lower parts fluted, the upper painted with a continuous frieze of battle subjects in brilliant colours. Very rare and fine old Capo di Monte porcelain.

4107, 4108.

PAIR OF SMALL WHITE PORCELAIN FIGURES, of a shepherd and shepherdess. Old Italian "pâte tendre" porcelain.

Height 4 in.

4109.

STATUETTE OF A SEATED AMORINO, fine old Doccia porcelain, brilliantly coloured.

Height $2\frac{1}{8}$ in.

4110.

PAIR OF SMALL BUSTS OF FEMALES, in Turkish costume, wearing jewelled turbans, &c, fine old Capo di Monte porcelain, mounted on marble and ormolu pedestals.

Height of the busts $4\frac{1}{4}$ in.

4111, 4112.

PAIR OF CUPS AND SAUCERS, painted with birds, Capo di Monte. Mark "F. R. F.," with a crown.

4113.

KETTLE, in porcelain d'Angoulême, beautifully painted with flowers, and richly gilt, swivel handle in silver gilt.

Diameter $5\frac{1}{4}$ in.

4114.

LARGE VASE, gros bleu and white, with rich gilding, medallion at sides painted with landscapes, lions' head handles and entwined serpents. Hague porcelain.

Height 21 in.

4115.

CUP AND SAUCER, old Capo di Monte, classical figures in relief, and coloured.

4116.

SIMILAR CUP AND SAUCER.

4117.

COFFEEPOT, painted with birds. Old Capo di Monte.

4118, 4119.

PAIR OF ELEGANT URN-SHAPED FLOWER VASES, with loose perforated covers, beautifully painted with festoons of flowers, and a band of continuous landscape with figures. Old Capo di Monte porcelain.

Height 10 in.

4120.

CIRCULAR ECUELLE AND COVER, AND PLATEAU, painted with landscapes, and circular medallion with birds. Fine old Capo di Monte.

4121, 4122.

PAIR OF PLATES, painted with cornflowers. Old Amsterdam porcelain.

4123.

CUP AND SAUCER, painted with roses on white ground, border of gros bleu and gold. Old Venetian porcelain.

4124.

ANOTHER CUP, same pattern and ware.

4125.

PLATE, old Venetian porcelain, painted with flowers.

4126.

PLATE, old Venetian porcelain, a butterfly in centre.

4127.

PLATE painted with flowers on white, old Tournay porcelain.

4128.

BOWL AND COVER, old Ginori porcelain, painted with Pompeian figures, inscribed in centre of bowl "Ercolano."

4129.

SMALL PERFORATED CUP, old Doccia porcelain.

4130.

PLATE, dolphins in relief, gilded. French 19th century porcelain.

4131.

LARGE OVAL BOWL, OR MONTEITH, enriched with coloured marks in full relief, festoons of leaves, &c. Old Venetian porcelain.

Length 12 in., width 9 in.

4132.

THE WARWICK VASE, reduction in Ginori porcelain, on square pedestal.

Height 2 ft. 4 in., width across the handles 20 in.

4133.

CUP AND SAUCER, Le Nove porcelain, painted with Chinese figures.

4134, 4135.

PAIR OF WHITE "PATE TENDRE" PORCELAIN CUPS AND SAUCERS, with raised Chinese flowers, the ground picked out with gold spots. Old St. Cloud (?).

4136.

CUP AND SAUCER, raised green water leaves and painted flowers, "pâte tendre" porcelain. Italian (?).

4137.

SAUCER, painted with Pompeian figures on pale lilac ground, and with compartments in white and gold. Doccia porcelain.

4138.

CUP AND SAUCER, Copenhagen porcelain, painted with a dog and a stag.

4139.

SAUCER, Capo di Monte ware, painted with a peasant woman and two children, inscribed "*del Paese de Zaccharia.*"

4140.

PLATE, Neapolitan china, painted with a Pompeian subject, border orange ground with octagonal cameos.

4141.

GROTESQUE TEAPOT, in white ware, the handle formed by two nude figures, the spout a dolphin, &c. Capo di Monte (?).

4142.

ECUELLE AND COVER AND STAND, grey enamel, in imitation of serpentine, gilt handles and edges. French "pâte dure" porcelain manufacture of Dihl.

4142, A.

BOWL AND COVER, Hague porcelain, painted with birds, a rose in relief on the cover.

Height $7\frac{1}{4}$ in., diameter $7\frac{1}{4}$ in.

4143.

CREAM EWER, Amsterdam porcelain, painted with dogs chasing a boar, and with stags in a forest.

4143, A.

PAIR OF VASES OR CUPS, standing on three feet, formed by cherubim on a tray or saucer, white porcelain, rich ornamentation of cartouche work, &c, in relief. Madrid ware.

Height $5\frac{1}{2}$ in., diameter 6 in.

4144.

PAIR OF CANDLESTICKS, Capo di Monte ware, rococo scroll work in relief, picked out in colours and gold, cupids climbing up the stems.

Height $10\frac{1}{4}$ in.

4145.

CUP AND SAUCER, fine old Tournay porcelain, landscapes and figures in crimson, and fine gilding.

4146, A.

PAIR OF CUPS AND SAUCERS, borders in gros bleu, landscapes in crimson. Old Ginori ware (?).

4147.

CUP AND SAUCER, old Doccia or Ginori ware, painted with peasant women, and scroll work in red and gold.

4148.

A FINE CUP AND SAUCER, of the same ware, and of similar style, painted with figure subjects.

4149, A, B, C, D.

DEJEUNER SERVICE OF MODERN SÈVRES EGGSHELL PORCELAIN, of extreme thinness, painted with Watteau subjects, circular plateau and five pieces of ware.

4150.

SMALL CUP AND SAUCER, old Venetian, painted with roses, &c.

4151.

CUP AND SAUCER, old Chantilly, painted with Chinese flowers on white.

4152.

CUP AND SAUCER, gros blue ground, painted with groups of flowers in white enamel and gold. Italian porcelain (?).

4153, A.

PAIR OF CUPS AND SAUCERS, painted with birds. Capo di Monte.

4154.

SUGARPOT AND COVER, white and gold Sèvres hard paste porcelain, bearing the cipher and crown of King Louis Philippe in gold; part of a service made for use at the chateau of Fontainebleau in 1845.





SECTION XXX.

MISCELLANEOUS OBJECTS.

4061.



RAY CANDLESTICK, old French work, in ormolu, with porcelain flowers, the tray in old black Japan lac.

4062.

A MOUNTED VASE, formed of two lotus cups, in fine old oriental Celadon porcelain, exquisitely mounted in ormolu, at each end two lions' heads with ring handles, on the summit a kylin in white and red. Fine old French Louis XV mountings.

Length 9 in., height $8\frac{1}{2}$ in.

4063.

CARTOUCHE FRAME, in gilt copper repoussé work, ornamentation of cupids, scroll work, &c. Date about 1700.

Height 18 in., width 14 in.

4064.

PAIR OF SHOEBUCKLES, in gold and silver, set with rosettes in glass paste.

4065.

SMALL TELESCOPE OR OPERA-GLASS, ebony, with silver mounts, chased with amorini and scroll work.

4066.

SMALL PEAR-SHAPED GOURD, engraved with a battle subject, and mounted with silver; 17th century.

4067.

DUTCH BIBLE, in binding of tortoiseshell with silver clasps; dated 1712.

4068.

OVAL CUP, in amber, mounted in gilt metal. Circa 1600.

Length $5\frac{1}{2}$ in., width $3\frac{1}{8}$ in.

4069.

BOAT-SHAPED Cup, in carved amber, on the outside a mermaid in relief.

Length $3\frac{1}{2}$ in., width $2\frac{1}{2}$ in.

4070.

SCENT-BOTTLE, in amber, carved with four dolphins, with silver stopper.

Height 3 in.

4071.

ANCIENT SILVER SEAL, in the centre a figure of St. Peter, round the margin a long inscription in the Russian language.

Diameter $1\frac{1}{4}$ in.

4072.

SMALL MEDALLION, in carved ivory, on dark coloured ground, "the Madonna della Seggiola," after Raffaele.

Diameter $1\frac{1}{4}$ in.

4073.

PAIR OF ANCIENT GREEN SPECTACLES, in ivory case, engraved with a figure of St. Andrew, and date 1663. Italian work.

4074.

SILVER CASKET, overlaid with appliqué cloisonné enamelled silver scroll filigree work. German, circa 1600.

Length $2\frac{1}{4}$ in., width $1\frac{1}{2}$ in.

4075.

HOLDER OR STAND FOR A DRINKING GLASS, in gilt metal, formed as a cavalier with a cross-bow. Flemish or German, circa 1630.

4075.*

SIMILAR HOLDER FOR A GLASS, a cavalier in costume of the period of Charles I.

4076.

SIMILAR STAND; a female figure holding a wreath; dated 1650.

4077.

DERVISH'S CALABASH, formed of cocoa-nut, mounted in gilt brass. Turkish work.

Length $5\frac{1}{2}$ in., width $3\frac{1}{4}$ in.

4078.

FRIEZE, for a comb, in Roman shell cameo, exquisitely carved with a Bacchanalian procession of many figures; 18th century.

Length 7 in.

4079.

Box, in old Boule work, inlaid with trophies, &c, in copper, brads, white metal, and mother-of-pearl. From Lord Rutherford's Collection.

Length 13 in., width 10 in.

4080.

OBLONG COFFRET, in carved bone and marqueterie. Italian quattrocento period.

Length 15 in., width 10 in., height 10 in.

4081.

SMALL ALTAR-PIECE, of architectural design, in ebony, enriched with appliqué ornaments in gilt bronze, and with three plaques of enamel on gold; 17th century work.

Height 22½ in., width 15 in.

4082.

TANKARD, in pewter, engraved with figures of gods and goddesfes. German work, 16th or early 17th century.

Height 8 in.

4083.

SMALL MEDALLION, imitation Wedgwood ware, head of a Roman emperor in gilt metal frame.

Height 2 in., width 1½ in.

4084.

SMALL CIRCULAR SILVER COUNTER-BOX, on the lid an engraved head of Tiberius.

Diameter 1½ in.

4085.

LARGE SILVER MEDAL OF GUSTAVUS ADOLPHUS, KING OF SWEDEN, obverse, the king lying dead on the field of battle, an angel taking his soul up to heaven; reverse, the apotheosis of the king, who is seen in a chariot drawn by winged horses; dated 1633.

Diameter 3 in.

4086.

SILVER MEDAL OF THE SEVEN BISHOPS; obverse, busts of the bishops in small medallions; reverse, a priest and a monk trying to undermine a church, inscribed "*the gates of Hell shall not prevail*." A rare and interesting contemporary medal, temp. James II.

Diameter 2½ in.

4087.

CIRCULAR PLAQUE, in brads, the royal arms of England with supporters, the garter and initials "C. R." engraved and filled in with champlevé enamel. A badge, period of Charles I, probably inserted into some object of regal appurtenance.

Diameter 2½ in.

4088, 4089.

TWO CIRCULAR NIELLO PLAQUES, figures of Evangelists mounted in gilt metal frames. Italian work.

4090.

DETACHED SILVER MOUNTING OF A FLEMISH TANKARD, the lid engraved with a marriage subject. Circa 1600.

4091.

ECUELLE, STAND, AND COVER, enamel on copper, in imitation of Sèvres porcelain, gros bleu, marbled with gold, and medallions of flowers on white. German enamel, 18th century. The ecuelle signed under the foot, "*Christoph V. Jünger.*"

Diameter of ecuelle $6\frac{1}{2}$ in., of stand $9\frac{1}{4}$ in.

4092.

SQUARE PLAQUE, Russian enamel on porcelain, mounted in open work, silver border, St. Michael and other saints.

Height 5 in., width 4 in.

4093.

SQUARE CASKET, in steel, damascened with flowers and birds, in silver, and ornamented with appliqué rococo scrolls in gilt metal. French or German work, circa 1730.

Length $5\frac{1}{2}$ in., width 4 in., height $3\frac{1}{4}$ in.

4094.

SIMILAR CASKET, in blued steel, with damascened ornaments in gold and silver. French, first half of 18th century.

Length $4\frac{1}{4}$ in., width $3\frac{1}{2}$ in.

4095.

AN EGYPTIAN SCARABEUS, in green glazed earthenware, and a mummy figure in green jasper.

4096.

SET OF TWENTY SILVER BUTTONS, decorated with blue and green translucent enamels; 18th century.

4097.

A STRING OF ANCIENT EGYPTIAN BEADS, in enamelled earthenware, of cylindrical shape.

4098.

A FINE OVAL ENAMEL, on gold, of the Holy Family. Old French 17th century enamel, mounted in chased gold frame set with precious stones.

Height 3 in., width $2\frac{1}{2}$ in.

4099.

OBLONG ENAMEL, on gold, a classical subject, probably the blind Belisarius.

Length $2\frac{1}{2}$ in., height $1\frac{1}{4}$ in.

4100.

SQUARE MINIATURE PICTURE, in guash, Frederick the Great giving orders to an officer at the head of his troops. A contemporary painting.

Height $3\frac{1}{4}$ in., width $2\frac{1}{4}$ in.

4101.

PAIR OF SILVER SHOEBUCKLES, set with diamond glass pastes.

4102.

PLATE, in stamped pewter, in centre the creation of Eve, arabesques and medallions round the border, in the style of F. Briot. German, circa 1600.

4103.

CUP AND SAUCER, modern French translucent enamel, vine scroll pattern, in gold and white enamel pearls.

4104.

SMALL FLASK, formed of a black nut, mounted in silver, the nut carved with arms and devices of South American Republics, and dated 1833.

4105, 4106.

TWO CIRCULAR SALVERS OR SHALLOW BOWLS, formed of mosaic or marqueterie of mother-of-pearl. Italian 17th century work.

Diameter $8\frac{1}{2}$ in.

4107.

CIRCULAR BRASS TRAY, engraved with interlaced work and foliage, filled in with mastic of various colours. Turkish or Algerian work.

Diameter 18 in.

4108.

LARGE CIRCULAR SALVER, in terra cotta, ornamented with an allegorical subject of a Doge of Venice presenting the bronze horses of St. Mark to the Venetian Republic.

Diameter 21 in.

4109.

LEATHER CASKET, with wrought-iron clamp hinges, and other appurtenances. Gothic 14th or early 15th century work.

Length $4\frac{1}{4}$ in., width $3\frac{1}{2}$ in.

4110.

CASKET, in wrought iron, covered with tracery work. Gothic, French, or German, circa 1480.

Length $3\frac{1}{2}$ in., width 3 in.



SECTION XXXI.

CHINESE AND JAPANESE PORCELAIN.

4301, A.



PAIR OF OLD EGGSHELL PORCELAIN JARS with covers, of the finest possible quality, painted with medallions of landscape subjects in brown, heightened with gold, kylin on the covers.

Height 19 in.

4302, A.

PAIR OF OLD EGGSHELL PORCELAIN JARS, with large oval medallions of vividly coloured figure subjects, the ground betwixt enriched with flowering shrubs on gold ground. Superb examples of unusual size.

Height 22 in.

4303, A.

PAIR OF HEXAGONAL JARS, of the finest old eggshell china, with covers, splendidly painted with panels of landscape and figures, executed in the most minute and highly-finished manner, the ground betwixt of gold pencilled diaper, with flowers. Magnificent and very extraordinary specimens.

Height 23 in.

4304, A.

PAIR OF LARGE SQUARE OR FLAT-SIDED UPRIGHT JARS, with fret-work handles and kylin covers, of the finest old Chinese eggshell porcelain, painted with elaborate landscapes and figure subjects, hunting and conversation pieces, the ground work of minute diapered work, in gold and silver. These superb vases are doubtless amongst the finest known specimens of Oriental porcelain; although of such large dimensions, they are painted with the same delicacy and minuteness as the finest of

the ruby backed eggshell plates. They are probably of the 17th or early part of the 18th century.

Height 27 in.

4305.

GRAND BEAKER, of square shape, with bulb or knop in the centre, painted with landscapes and flowers, in panels, enamel ground of pale lavender colour, diapered with coloured flowers; on square base or plinth, in imitation of orange coloured marble. A splendid specimen of the finest old Chinese eggshell porcelain.

Height 27½ in.

4306.

BULB-SHAPED BOTTLE, with narrow neck, yellow or buff ground, dragons and marine monsters in green incised outlines. A fine and rare piece.

Height 17 in.

4307.

VASE, of rare oviform shape, with four necks or mouths, fine old grey crackle. A beautiful piece.

Height 13 in.

4307, A.

A VERY LARGE CIRCULAR PILGRIM'S BOTTLE, painted with natural flowers and shrubs, on pure white ground, loop fretwork handles, in rose-coloured enamel. A most rare and beautiful piece of the highest quality. Japan porcelain.

Height 16½ in., width 13 in.

4308, A, B, C, D.

SET OF FIVE LARGE VASES (three upright pear-shaped vases, with kylin covers, and two trumpet-mouthed beakers), of the finest old eggshell porcelain, splendidly painted with continuous landscape and figure subjects.

Height 19 in.

4309.

A BEAUTIFUL UPRIGHT VASE, of rare form, pure white ground, painted with two sprays of fruit.

Height 11 in.

4310.

LARGE CYLINDRICAL BOTTLE, painted with a continuous figure subject of Japanese ladies and children. Fine old Japan porcelain of very unusual size and style.

Height 27 in.

4311.

VASE OR BOTTLE, painted with grotesque figures of mounted warriors, &c, on white ground.

Height 10½ in.

Q Q

4312.

OVAL JAR OR BOTTLE, with trumpet-mouth, and two loop fretwork handles, ground of emerald turquoise enamel, with cartouche medallion, painted with a beautiful composition of a Chinese lady playing the flute, before an old bearded mandarin, seated under the boughs of a flowering tree. A splendid old eggshell vase.

Height 20 in.

4313.

VASE, of rare old apple green crackle.

Height 7 in.

4314.

CYLINDRICAL JAR, with groups of Chinese figures modelled in high relief, and brilliantly coloured. A very remarkable specimen.

Height 18 in.

4315.

SMALL BULB-SHAPED BOTTLE, crimson enamel.

Height $5\frac{1}{2}$ in.

4316.

A GRAND CYLINDRICAL JAR, with sea dragons in relief, in Celadon green, on dark blue enamel ground.

Height 25 in.

4317.

SMALL BULB-SHAPED BOTTLE, dark blue enamel.

Height $6\frac{1}{4}$ in.

4318.

PEAR-SHAPED JAR, bright yellow ground, with scroll foliage in dark blue.

Height 16 in.

4319.

SMALL BULB-SHAPED BOTTLE, turquoise enamel.

Height $5\frac{1}{2}$ in.

4320.

LARGE DOUBLE BULB OR GOURD-SHAPED BOTTLE, landscape and flowering shrubs in red and gold. Japan.

Height 28 in.

4321.

BULB-SHAPED SPRINKLER, buff ground, with circular rosettes in blue and white. Old Nankin, mounted in metal gilt.

Height $7\frac{1}{2}$ in.

4322.

JAR, emerald green, opaque enamel ground, painted with birds and flowers in brilliant colours.

Height $13\frac{1}{2}$ in.

4323.

SMALL PILGRIM'S BOTTLE, white ground, landscapes in black outline.
Japan porcelain.

Height $5\frac{1}{2}$ in., width 4 in.

4324.

LARGE BULB-SHAPED BOTTLE, turquoise ground, with incised scroll work under the glaze.

Height $16\frac{1}{2}$ in.

4325.

GROTESQUE STATUETTE OF A BONZE OR PRIEST, old grey crackle.

Height 12 in.

4325, A.

SIMILAR STATUETTE, Celadon green ground.

Height 11 in.

4326.

LARGE PILGRIM'S BOTTLE with loop handle, in old grey crackle. A fine specimen of unusual size.

Height 18 in., width $14\frac{1}{2}$ in.

4327.

FUSIFORM UPRIGHT VASE, old "Celadon" porcelain, incised diapered ornamentation under the glaze.

Height $13\frac{1}{4}$ in.

4328.

SMALL DOUBLE BULB-SHAPED BOTTLE, old white crackle.

Height 5 in.

4329.

SMALL BOTTLE, very rare and fine white crackle.

Height 6 in.

4330.

SMALL BULB-SHAPED BOTTLE, olive green ground.

Height 6 in.

4331.

SMALL TURQUOISE BOTTLE, with ormolu stand.

Height 6 in.

4332.

AN OLD EGGSHELL JAR, white ground, with floriated diaper ornamentation in relief, cut or carved in the "pâte." A rare and remarkable piece.

Height $11\frac{1}{2}$ in.

4333.

SMALL BULB-SHAPED VASE, bright apple green ground.

Height 6 in.

4334.

TALL JAR, of rare bluish green enamel ground.
Height 25 in.

4335.

VERY ANCIENT TALL JAR, richly painted with figure subjects in brilliant colours, an emperor giving audience, &c.
Height 28 in.

4336.

VASE, shaped like a pomegranate, with leaves and stalks, Celadon green, opaque enamel.
Height 8½ in.

4337.

SQUARE BEAKER, old Nankin, perforated "rice porcelain," painted with fretwork, &c, in blue.
Height 13 in.

4338.

PAIR OF GROUPS OF A CHINESE LADY WITH A STAG.
Height 14 in.

4339.

BULB-SHAPED PERFORATED BOTTLE, old Celadon green ground.
Height 13 in.

4340.

VASE of rare shape, standing on six legs, in the style of a bronze, dark brown enamel ground.
Height 7 in.

4341.

JAR, old grey crackle, with lizard handles.
Height 13 in.

4342.

FINE BULB-SHAPED BOTTLE, old turquoise crackle.
Height 16 in.

4343.

A MOUNTED TURQUOISE BOTTLE.
Height 16 in.

4344.

LARGE JAR, with elephants' head handles, ornamented with alternating zones of brown crackle, and painted dragons and other ornaments, in morone colour, in outline.
Height 23 in.

4345.

PAIR OF CHINESE BUFF TERRA COTTA BULB-SHAPED VASES, a zone of black raised fretwork diaper round the lower parts.
Height 8 in.

4346, 4346, A.

WASH-HAND BOWL AND EWER, with dragon handle, old Nankin willow pattern.

4347.

FLAT-SIDED VASE, mottled opaque turquoise enamel.

Height $8\frac{1}{4}$ in.

4348.

BULB-SHAPED BOTTLE, ornamented with zones of crackle and blue fretwork ornamentation.

Height 12 in.

4349.

CYLINDRICAL VASE, in brown crackle, diapered with butterflies in blue, mounted with base and handles in old French ormolu.

Height 19 in.

4350.

PILGRIM'S BOTTLE, blue floral decorations.

Height 12 in.

4351.

JAR, in fine old turquoise crackle, decorated with incised fretwork in low relief, under the glaze. A specimen of the finest and most brilliant tint.

Height 9 in.

4352.

JAR, on three legs, white ground, incised ornamentation in low relief.

4353.

OVIFORM VASE, rare opaque brown enamel ground, foliated ornamentation in opaque blue, yellow, and green enamels. A rare and remarkable piece from Mr. Beckford's Collection at Fonthill.

Height $10\frac{1}{2}$ in.

4354.

DOUBLE BULB-SHAPED BOTTLE, wave or scale diaper pattern in black, with blue wafers or rosettes.

Height $10\frac{1}{2}$ in.

4355.

PAIR OF BOTTLES, with two loose ring handles, grey crackle.

Height 10 in.

4356.

JAR, white ground, finely painted with coloured figures of Chinese ladies and children.

Height $15\frac{1}{2}$ in.

4357.

LARGE SQUARE JAR, with dragons' head handles, old dark grey Celadon crackle.

Height 15 in.

4358.

PAIR OF BARREL-SHAPED GARDEN SEATS, painted with flowers, &c.
Height 18 in.

4359.

A VERY ANCIENT GLOBULAR POT AND COVER, white, carefully painted with figures of ladies, &c.

Height $7\frac{1}{2}$ in.

4360.

CIRCULAR POT, old Nankin perforated "rice porcelain," the base and margin enamelled with ornamentation in blue.

Height 6 in., diameter 8 in.

4361.

PAIR OF SMALL SQUARE JARS, variegated ground of blue and light green opaque enamels, a red dragon curled round the upper parts, the bases in imitation of rosewood.

Height $4\frac{1}{2}$ in.

4362, A.

PAIR OF VERY LARGE VASES, painted with figure subjects and flowers in relief; the handles statuettes of Chinese ladies standing on lotus flowers.

Height $34\frac{1}{2}$ in.

4363.

BULB-SHAPED BOTTLE, blue and crimson splashed enamel.
Height 15 in.

4364.

BULB-SHAPED BOTTLE, grey and brown mottled enamel ground.
Height $15\frac{1}{2}$ in.

4365.

SIMILAR BOTTLE, mottled or splashed ground of crimson, blue, and brown enamels.

Height 15 in.

4365.*

LOW CIRCULAR VASE, in old Celadon crackle, with carved lotus leaf, rosewood stand and cover.

4366.

PAIR OF WHITE FIGURES OF COCKS, of fine quality.
Height $12\frac{1}{2}$ in.

4367.

PAIR OF CYLINDRICAL VASES, white ground, with brilliantly coloured figures of Chinese ladies and children.

Height 10 in.

4368.

PAIR OF SQUARE BOTTLES, old Nankin china, decorated with raised figures and landscapes on diapered ground, filled in with the glaze tinted in blue and morone. Rare and curious pieces.

4369.

CIRCULAR CAULDRON-SHAPED VASE, in white porcelain, standing on three legs, enamelled in red, the rosewood cover surmounted by a group of two sitting josses in turquoise porcelain. A rare and remarkable specimen.

Height 15 in.

4370.

PAIR OF SMALL BULB-SHAPED SPRINKLERS, white ground painted with kyilins in dark mulberry colour.

Height $6\frac{1}{2}$ in.

4371.

PAIR OF FINE OLD EGGSHELL JARS, painted with conversation subjects of ladies, &c, in large medallions, the interspaces in geometrical diaper work with flowers.

Height $10\frac{1}{2}$ in.

4372.

PAIR OF FINE EGGSHELL VASES, painted with oval medallions of conversation subjects of Chinese ladies, the interspaces decorated with raised flowers.

Height $8\frac{1}{2}$ in.

4373.

PAIR OF HEXAGONAL VASES, with covers; hexagonal medallions of flowering shrubs on ground of raised hexagonal diaper pattern.

Height $12\frac{1}{2}$ in.

4374.

CYLINDRICAL PEDESTAL, mottled blue Japan porcelain, mounted in ormolu. French last century mounting.

Height 7 in.

4375.

FLAT HEXAGONAL JAR, old blue Japan.

Height $12\frac{1}{2}$ in.

4376.

PAIR OF SQUARE JARDINIÈRES, with perforated covers, decorated with figure subjects in colours and gold, the interspaces enriched with raised flowers.

Height $8\frac{1}{2}$ in.

4377.

OLD JAPAN COFFEE-POT, with raised figures, and supported on three scroll feet.

Height $16\frac{1}{2}$ in.

4378.

PAIR OF OLD CHINESE OVAL, FLAT-SIDED, TALL JARS, with covers, most brilliantly painted with figure subjects in medallions, the outer ground spaces filled in with raised flowers and foliage, on dark red ground, pencilled with a gold diaper.

Height $18\frac{1}{2}$ in.

4379.

LARGE BULB-SHAPED BOTTLE, white ground, admirably painted with a tree, or branches of a fruit-bearing shrub. A splendid specimen of Chinese or Japanese art.

Height 21 in., diameter 17 in.

4380.

A PAIR OF DOUBLE BULB-SHAPED FLATTENED BOTTLES, dark red ground, with white medallions of figure subjects. A rare and beautiful pair.

Height $16\frac{1}{2}$ in.

4381.

PAIR OF CYLINDRICAL EGGSHELL BEAKERS, OR MATCH-POTS, finely painted with numerous figures on white ground.

Height $10\frac{1}{2}$ in.

4382.

LANTERN, formed as a figure of a cat, in turquoise porcelain, with glass eyes. A rare and fine specimen.

Height 9 in.

4383.

LARGE PEAR-SHAPED JAR AND COVER, (potpourri pot,) mulberry coloured ground, diapered with green and white leaves and flowers. Old Japan.

Height $19\frac{1}{2}$ in., diameter 14 in.

4384.

PAIR OF OVIFORM BLUE JAPAN VASES AND COVERS, blue, red, and gold on white ground.

Height 15 in.

4385.

OLD JAPAN PORCELAIN FIGURE OF A LADY, the drapery diapered with flowers in dark blue, red, and gold, on white.

Height 20 in.

4386.

FLAT BOWL, turquoise ground.

Diameter 5 in.

4387.

OVAL BOWL, red and blue enamel, fretwork pattern, light green enamel inside.

Length $6\frac{1}{2}$ in.

4388.

PUNCH BOWL, finely pencilled with figure subjects and with borders of gold fretwork pattern.

Diameter 14 in.

4389.

VERY LARGE CHINESE PORCELAIN PUNCH BOWL, painted with vine-leaf border, and groups of nymphs and amorini, the decoration executed in Europe, or from European designs.

Height $9\frac{1}{2}$ in., diameter 22 in.

4390.

PUNCH BOWL, white ground with coloured flowers.

Diameter 11 in.

4391.

SMALL BOWL, with two loop-handles, turquoise or malachite green ground.

Diameter 4 in.

4392.

GROUP, a fakir or peasant riding on an ox, Chinese stoneware.

Length $11\frac{1}{2}$ in.

4393.

BOWL AND COVER, AND TRAY, Mandarin China, apple-green opaque enamel ground, decoration of flowers and fretwork in varied colours and gold.

Diameter of bowl 7 in., of tray, 10 in.

4394.

SHALLOW BOWL, OR TRAY, old pale sea-green crackle.

Diameter $10\frac{1}{2}$ in.

4395.

HEXAFOIL-SHAPED SHALLOW BOWL, diapered with green and red enamels with circular medallions of other colours, green enamel inside.
Diameter $7\frac{1}{2}$ in.

4396.

LONG OVAL BATH-SHAPED BOWL, opaque mottled turquoise enamel.
Length 10 in., width 7 in.

4397.

OVAL BOWL, dark red enamel, with medallions in light blue, and Chinese characters in gold. Green inside.
Length $9\frac{1}{2}$ in.

4398.

SHALLOW OCTAGONAL BOWL, mottled opaque turquoise enamel, with gold bars in relief, green enamel inside.
Diameter 7 in.

4399.

CIRCULAR BOWL, red enamel with gold pencilled medallions or wafers, green enamel inside.
Diameter 7 in.

4400.

CUP AND SAUCER, transparent green enamel ground, pencilled with sea-dragons in black outline; the reverse of the saucer and the inside of the cup grounded in opaque rose-coloured enamel, rare and fine specimens.

4401.

CUP AND SAUCER, decorated with perforated gilt ornaments and flowers.

4402, 4403.

PAIR OF CIRCULAR SHALLOW BOWLS AND COVERS, painted with birds and flowering shrubs. Modern Japan.
Diameter $8\frac{1}{2}$ in.

4404.

FINE CHINESE EGGSHELL PLATE, painted with a vase or basket of flowers, ruby back.
Diameter 8 in.

4405.

FINE CHINESE EGGSHELL PORCELAIN PLATE, painted with flowers pencilled in black and gold, ruby enamel back. From the Beckford Collection, Fonthill.
Diameter $8\frac{1}{2}$ in.

4406.

PAIR OF EGGSHELL PLATES, painted with figure subjects in compartments, ruby ground borders.

Diameter $8\frac{1}{8}$ in.

4407.

PAIR OF ORIENTAL PLATES, with beautiful borders of blue and gold, and small landscapes in brown. In the centre of each is the name "*Fearon*," probably executed in the last century for an English person of that name.

Diameter $7\frac{1}{2}$ in.

4408.

PAIR OF FINE EGGSHELL PLATES, painted with flowers, in black and gold pencilled work.

Diameter $8\frac{1}{4}$ in.

4409.

PAIR OF CHINESE SAUCERS, green and red foliage.

4410.

CHINESE DEEP SAUCER, painted with sea-dragons in apple green.

4411.

CHINESE EGGSHELL PLATE, painted with an interior, and with numerous figures. An exquisite specimen of the finest possible quality, the painting of microscopic delicacy. From the Beckford Collection.

4412.

OCTAGONAL BOWL AND STAND, OR DISH, of very fine quality, painted with numerous standing figures, the inside of the bowl and the outside of the stand enamelled green.

Diameter of bowl $6\frac{1}{4}$ in., of stand $9\frac{1}{2}$ in.

4413.

PAIR OF SMALL SAUCERS, raised fretwork pattern, in dark red and gold inside, outside green enamel.

Diameter $4\frac{1}{2}$ in.

4414.

SMALL FUNNEL OR BASKET-SHAPE CUP, in pure white porcelain, mounted with rim, and basket-handle in silver-gilt.

4415.

SMALL SHALLOW CUP, in modern Japan, pencilled with a boat in full sail, in gold.

4415, A.

SMALL SHALLOW JAPAN CUP, painted with the bust or head of a lady.

4416.

SMALL CUP AND SAUCER, eggshell, flowers on white, the outsides ruby enamel.

4417.

OVIFORM FLUTED VASE, mottled turquoise ground.

Height $7\frac{1}{4}$ in.

4418.

FLAT LOTUS-LEAF TRAY, old grey crackle, on lotus leaf rosewood stand.

Length $8\frac{1}{2}$ in., width $6\frac{1}{2}$ in.

4419.

TWO SMALL CUBICAL SEALS, in white porcelain, with kyilins seated on them.

Height 1 in.

4420.

MUG, painted with Chinese figures.

Height $5\frac{1}{2}$ in.

4421.

SIMILAR MUG.

Height $5\frac{1}{2}$ in.

4422.

CUP OR BOWL, AND SAUCER AND COVER, opaque blue enamel ground, medallions of animals, &c, on white, imitation of enamel on copper.

4423.

SMALL BOWL, COVER, AND STAND, ornamented with flowers on white, and compartments in dark red. Japan porcelain.

4424.

BOWL AND COVER, old blue and white Nankin.

Diameter $5\frac{7}{8}$ in.

4425.

SET OF THREE SMALL BLUE AND WHITE JARS, AND TWO BEAKERS, old blue and white.

Height $4\frac{1}{2}$ in.

4426.

MUG painted with coloured figures, and blue ornamentation.

Height 4 in.

4427.

FLAT BOWL OR TRAY, old brown crackle.

Diameter 10 in.

4428.

SMALL RIBBED OR FLUTED MELON-SHAPED INKSTAND.

Diameter $2\frac{7}{8}$ in.

4429.

SMALL OVIFORM VASE, blue and red flowers. Japan.

Height $3\frac{7}{8}$ in.

4430.

SMALL BULB-SHAPED BOTTLE, mottled blue and brown glaze.

Height $5\frac{1}{4}$ in.

4431.

CRUCHE OR JUG, painted with flowers and birds, in white compartments, on olive coloured ground.

Height $8\frac{3}{4}$ in.

4432.

TWO MUGS, painted with coloured figures, blue flowers, and fret-work.

Height $4\frac{1}{2}$ in.

4433.

PUNCH-BOWL, painted with brilliantly coloured figures, in compartments, the interspaces filled in with granulated pale turquoise enamel ground. A specimen of fine quality.

Diameter 10 in.

4434.

SMALL BOWL OR CISTERN, coloured figures, &c, on white.

Height $4\frac{1}{2}$ in., diameter $5\frac{1}{2}$ in.

4435.

SHALLOW CIRCULAR BOWL, dark blue enamel ground, with foliage in pale green and white, the inside emerald green enamel.

Diameter $6\frac{7}{8}$ in.

4436.

PAIR OF SHALLOW BOWLS, painted with figures and long inscriptions in Chinese characters.

Diameter 7 in.

4437.

BOWL, painted with butterflies.

Diameter $5\frac{3}{4}$ in.

4438.

OVAL RAISED TRAY, painted with sea-dragons and clouds, on white enamel and green, on dark blue enamel ground.

Length $11\frac{1}{2}$ in., width 9 in.

4439

BOWL, old white "pâte tendre" Chinese porcelain, with raised figures.

Diameter $5\frac{1}{2}$ in.

4440.

CYLINDRICAL BEAKER, painted with scroll work in colours, on gold ground.

Height 10 in.

4441, A, B, C, D, E.

SET OF SIX CHINESE EGGSHELL CUPS AND SAUCERS, painted with brilliantly coloured flowers, and compartments, pencilled in red.

4442, 4443.

PAIR OF OLD JAPAN BOWLS, with silver-gilt feet, painted with a hawk, and with foliage pencilled in red and gold.

Diameter 4 in.

4444.

BOWL, of rare pattern, silver mounted, with small faucer-shaped cover.

Diameter $4\frac{1}{2}$ in.

4445, 4446.

PAIR OF BELL-SHAPED EGGSHELL BOWLS, with splayed margins, grounded in opaque pink enamel, the sides painted with medallions of figure subjects, gold foliage betwixt.

Diameter $5\frac{1}{4}$ in.

4447.

CHINESE TEAPOT, painted with buff figures of a gentleman and lady in European costume, the remainder of the surface painted with coloured scroll flowers.

4448.

BOWL AND STAND, OR SAUCER, old pink crackle, painted with vases, books, and various other objects of Chinese use.

4449.

SET OF FIFTEEN PIECES, A CHINESE PORCELAIN DEJEUNÉ SERVICE, of rare and curious pattern, fluted, and decorated in red and gold, and with lotus leaves and flowers in relief, the sides pencilled with Chinese pagodas, &c, in black and gold; the service consists of teapot, milk ewer, tea vase, sugarpot, slop-bowl, four small cups and saucers, two coffee-cups, and four various sized trays or saucers.

4450.

CHINESE PORCELAIN CANDLESTICK, the shaft a bamboo stem, up which two mice are climbing, the handle a dragon or lizard.

Height $7\frac{1}{2}$ in.

4451 to 4501.

FIFTY VARIOUS SPECIMENS OF CHINESE PORCELAIN, chiefly cups and saucers.

4502.

VARIOUS OTHER SPECIMENS OF CHINESE AND JAPANESE PORCELAIN.





SECTION XXXII.

CHINESE AND OTHER ORIENTAL ENAMELS.



4702.
PAIR OF DEEP TRAYS, with dome-shaped covers.
Chinese champlevé enamel, turquoise ground, ornamented
with flowers and fretwork.

Diameter 6 in., height $3\frac{1}{4}$ in.

4703.
DEEP SALVER, OR DISH, cloisonné Chinese enamel, decorated with
birds and animals.

Diameter 14 in.

4704.
STRING OF BEADS, twenty in number, in cloisonné enamel, Japanese.

4705.
SIMILAR STRING OF BEADS, nineteen in number, Japanese.

4705.*
PLATE, OR TAZZA, on three low feet, Chinese cloisonné enamel,
translucent blue ground, decorated with sprays of flowering shrubs and
fruit.

Diameter $7\frac{1}{4}$ in.

4706.
SMALL SAUCER, Chinese cloisonné enamel, white ground, flower in
the centre in red and yellow.

Diameter $4\frac{7}{8}$ in.

4707.
BULB-SHAPED BOTTLE, turquoise ground and flowers.
Height 7 in.

4708.

GLOBULAR TRIPOD INCENSE BURNER, Chinese cloisonné enamel, with gilt bronze mounts, turquoise ground, decoration of flowers and fretwork.

Height $9\frac{1}{2}$ in., width 6 in.

4709.

SMALL CYLINDRICAL BOTTLE, with three small spoons and other utensils in it, Chinese cloisonné enamel, turquoise ground with fretwork scrolls.

Height $4\frac{1}{2}$ in.

4710.

VASE, double lozenge-shaped, Chinese enamel, turquoise ground, flowers and fretwork, and ornamented with gilt metal knobs.

Height 8 in.

4711.

SMALL SALVER, OR SAUCER, on three brass feet, Chinese cloisonné enamel, dark blue ground with dragons.

Diameter $6\frac{1}{2}$ in.

4712.

DOUBLE LOZENGE-SHAPED BOX, with lid, turquoise ground, fretwork and flowers, ornamented with gilt metal knobs, mounted on richly carved rosewood stand.

Length $5\frac{1}{2}$ in.

4713.

GLOBULAR INCENSE BURNER, with handles, supported on three dragons' head feet, with rosewood stand and cover.

Entire height 12 in.

4714.

OBLONG BOX, with perforated cover, basket handle in gilt metal, turquoise ground, ornamented with dragons and kylins.

Length $5\frac{1}{2}$ in., width $4\frac{1}{2}$ in.

4715.

SMALL BOTTLE, with long cylindrical neck, turquoise ground, with coloured flowers.

Height 6 in.

4716, A.

PAIR OF CANDELABRA INCENSE BURNERS, a globular receptacle mounted on tall stem, turquoise ground, decoration of fretwork and flowers.

Height 11 in.

4717.

SCREEN, in carved white jade, with stand in cloisonné enamel, enriched with cabochon garnets. A splendid specimen of Chinese art.

Entire height $13\frac{1}{2}$ in., width 8 in.

4718.

SMALL TWO-HANDLED BOTTLE, scroll decoration in varied colours.
Height 6 in.

4719.

SMALL SAUCER, turquoise ground and flowers.
Diameter 5 in.

4720.

SMALL CUP, turquoise ground and flowers.
Height $1\frac{1}{2}$ in., diameter 2 in.

4721.

BEAKER, with trumpet-shaped mouth and bulbed centre, turquoise ground with black fretwork scrolls.
Height 8 in.

4722, A.

PAIR OF TRUMPET-SHAPED BEAKERS, turquoise ground, rich fretwork and scrolls, on finely-carved ebony stands.
Entire height 16 in.

4723.

SEMI-CIRCULAR BEAKER, with flat back; enamels of varied colours, in the centre bulb a grotesque mask. Rosewood stand.
Height, with stand, 12 in.

4724.

SMALL BULB-SHAPED VASE; with ring handles, turquoise ground, running scroll pattern.
Height 5 in.

4725.

SMALL FLAT SAUCER, turquoise ground, running scroll pattern.
Diameter $6\frac{1}{2}$ in.

4726.

LOW CIRCULAR POT, on three feet, with small raised handles, turquoise and scroll flowers, on finely-carved rosewood pedestal.
Height, including pedestal, 6 in.

4727.

LOW CIRCULAR POT, of similar shape, without handles; rosewood stand and cover.
Diameter of the pot $5\frac{1}{2}$ in.

4728.

SMALL PLAQUE, shaped like a vase, turquoise enamel and flowers, enriched with a dragon in gilt brags in relief.

Height $6\frac{1}{4}$ in.

4729.

SCEPTRE, OR "JOEE," turquoise enamel, flowers, dragons, &c.

Length $15\frac{1}{4}$ in.

4730.

DOUBLE LOZENGE-SHAPED VASE AND COVER, of cloisonné enamel, standing on four gilt bronze feet, formed as Mandarins; on the cover a kylin in gilt bronze, on richly-carved rosewood pedestal.

Height $10\frac{1}{2}$ in., length 8 in.

4731.

SMALL CYLINDRICAL JAR, rosewood cover, turquoise ground, with running scroll pattern in bright colours.

Diameter $3\frac{1}{2}$ in.

4372, A.

TAZZA, with detached pedestal of cylindrical form, turquoise ground and scrolls.

Diameter of tazza $7\frac{1}{2}$ in., pedestal $4\frac{1}{4}$ in. high.

4733.

SMALL CIRCULAR BOX, OR JAR, enriched with dragons, rosewood stand and cover.

Diameter $4\frac{1}{4}$ in.

4734, A.

PAIR OF PRICKET CANDLESTICKS, on dragon's head feet, turquoise enamel, decoration of flowers and fretwork, mounted on carved rosewood pedestals.

Entire height, including pedestals, 18 in.

4735.

SQUARE VASE, with dragon's head loop-handles, and raised metal ribs, pale turquoise ground and fretwork, on carved rosewood pedestal.

Entire height, including pedestal, 11 in.

4736.

SMALL BELL-SHAPED BOWL, on raised foot, turquoise and flowers, a fish in the centre of the bowl.

Height $4\frac{1}{4}$ in., diameter $5\frac{1}{4}$ in.

4737.

BELL-SHAPED BOWL, turquoise ground ornamented with kylins.

Diameter $7\frac{1}{4}$ in.

4738.

A LARGE INCENSE BURNER, cloisonné enamel and gilt bronze, the lower part supported on three elephants' heads, dome-shaped cover enriched with open work gilt bronze, on the summit an elephant lying down.

Height 2 ft. 2 in., extreme width 1 ft. 11 in.

4739.

LARGE GLOBULAR INCENSE BURNER, turquoise ground and flowers, dragon handles and feet in gilt bronze.

Entire height, including rosewood stand and cover, 2 ft. 5 in., width 1 ft. 11 in.

4740.

LARGE GLOBULAR INCENSE BURNER, with dragon handles and feet, turquoise enamel scrolls and flowers, and medallions of fretwork.

Entire height, including rosewood cover, 18 in., width 14 in.

4741.

SCREEN, turquoise enamel, decoration of flowering shrubs, &c, mounted in frame and stand of carved rosewood open work.

Entire length 18 in., height 18 in.

4742, A.

PAIR OF CUPS, COVERS, AND STANDS, painted Chinese enamel on copper, dark blue ground, scrolls and flowers in white.

Diameter of cups 4 in.

4743.

CIRCULAR PILGRIM'S BOTTLE, Chinese cloisonné enamel, in a partially fused and calcined state. This specimen, with many others, was burnt a few years ago in an accidental fire at the residence of a gentleman near Shandon.

4744, A.

PAIR OF BOWLS, Chinese painted enamels on copper, sea-dragons on lavender-coloured ground, the infides green enamel.

Diameter $4\frac{1}{4}$ in.

4745.

BOWL, on three feet, with rosewood cover and stand, Chinese champlévé enamel, the enamel of brown or copper colour, intended to imitate a bronze or copper vase damascened with gold. A rare and very curious specimen.

Height 7 in., width $4\frac{1}{2}$ in.



SECTION XXXIII.

ORIENTAL BRONZES, CHINESE, JAPANESE, &c.

4773.



ANCIENT CHINESE BRONZE VASE, on three legs, damascened with lines of silver; rosewood base and cover.

Entire height 8 in.

4774.

VERY ANCIENT CHINESE PEAR-SHAPED BRONZE VASE, with ring handles.

Height $9\frac{1}{2}$ in.

4775.

CHINESE BRONZE VASE, with raised handles, and three dragon's head feet, the body of fretwork pattern, carved rosewood stand and cover.

Entire height 12 in.

4776.

A CHINESE BRONZE KYLIN, inlaid or ornamented with portions in gold, and set with jade, turquoises and other stones, mounted on carved rosewood pedestal. A very rare and important specimen.

Height $15\frac{1}{2}$ in.

4777.

CHINESE OVAL BRONZE VASE, on four legs, with openwork cover, ornamented with dragons. Carved openwork rosewood stand.

Height 15 in.

4778.

CHINESE BRONZE VASE AND COVER, three elephant's head feet, and an elephant lying down on the cover; lotus leaf rosewood stand.

Height 11 in.

4779, A.

PAIR OF TALL CHINESE BRONZE VASES, with sea-dragons curled round them, crabs, fish, &c.

Height $17\frac{1}{2}$ in.

4780.

SMALL CHINESE BRONZE VASE, with loop handles, and three feet, damascened with silver lines; rosewood stand and cover.

Height $4\frac{1}{2}$ in.

4781.

CHINESE BRONZE STATUETTE, a fakir with a "joe" in his hand, riding on a grotesque kylin.

Height $15\frac{1}{2}$ in., length $14\frac{1}{2}$ in.

4782.

SMALL CHINESE BULB-SHAPED BRONZE BOTTLE, damascened with silver flowers in outline.

Height $6\frac{1}{2}$ in.

4783.

CIRCULAR CHINESE TWO-HANDLED BRONZE VASE, with dragon's head feet; openwork rosewood cover.

Height $18\frac{1}{2}$ in.

4784, A.

PAIR OF SMALL CHINESE BRONZE BASKETS OR BOXES, with openwork covers, and two swivel handles.

Height $3\frac{1}{2}$ in., diameter 5 in.

4785.

CHINESE BRONZE KYLIN, carrying a beaker-shaped vase on its back, set with glass pastes.

Height 21 in.

4786.

CHINESE CIRCULAR BRONZE VASE, OR INCENSE BURNER, on three feet, dragon handles, openwork cover, with a fakir seated on a stag on the top; openwork rosewood stand.

Height $20\frac{1}{2}$ in.

4787.

CHINESE BRONZE KYLIN, WITH TWO WHELPS, on carved rockwork base, in rosewood or ebony.

Length 16 in., height 12 in.

4788.

CHINESE BRONZE GROUP, a fakir riding on a stag; openwork carved rosewood stand.

Height 17 in.

4789.

CHINESE BRONZE CIRCULAR VASE, on three legs, damascened with silver lines.

Height $8\frac{1}{2}$ in.

4790.

CHINESE OBLONG RECTANGULAR BRONZE VASE, with four feet, and loop handles, fretwork pattern, rosewood stand and cover.

Length $7\frac{1}{2}$ in., height 8 in.

4791.

CHINESE CYLINDRICAL BRONZE CUP, carrying a discoidal-shaped tray, in which is inserted a bottle with dragons round it, the whole supported on a stand or pedestal of sea-dragons.

Height 13 in., diameter 11 in.

4792.

CUP AND SAUCER, in bronze parcel-gilt, chiseled with flowering shrubs, &c, in relief. Japanese.

Diameter of saucer 5 in.

4793.

CUP AND SAUCER, in bronze gilt, of similar style. Chinese or Japanese.

4794.

A STRING OF JAPANESE BRONZE BEADS, in open work, damascened with gold and silver.

4795.

CHINESE BRONZE STATUETTE OF A DRAGON.

Length 7 in.

4796.

CHINESE BRONZE MANDARIN DUCK, on rosewood pedestal.

Length 8 in.

4797.

A RUDE FIGURE OF A MAN ON HORSEBACK, in bell metal. Burmese (?) work.

Height $5\frac{1}{2}$ in., length 5 in.

4798.

RUDE FIGURE OF A COUCHANT ANTELOPE. Burmese (?) work.

Height $3\frac{1}{2}$ in., length $3\frac{1}{4}$ in.

4799.

SMALL CYLINDRICAL POT, in bell metal, the exterior diapered with a quatrefoil pattern. Hindoo work.

Height 3 in.

4800.

CIRCULAR BOWL OR VASE, in bronze, with patches of gold, or other metal inserted, dragon handles, rosewood lotus stand and cover.

Diameter $7\frac{1}{2}$ in.



SECTION XXXIV.

ORIENTAL CARVINGS AND OTHER OBJECTS IN JADE, SOAPSTONE, &c.

4831.



CHINESE "JOEE," carved from a single piece of light sea-green jade ornamented with figure subjects, with carved rosewood stand, and glass shade mounted also in carved rosewood. A rare and remarkable specimen.

Length of the piece of jade $15\frac{1}{2}$ in.

4832.

STATUETTE OF A BONZE, OR CHINESE PRIEST, carved in obsidian, standing on a rock or mound of rock crystal.

Height $9\frac{1}{2}$ in.

4833.

CIRCULAR BOWL, in light grey jade, set with emeralds and imitation rubies, a rose in relief carved under the foot of the bowl. Hindoo work.

Diameter $5\frac{1}{2}$ in.

4834.

A CYLINDRICAL VASE, OR "SEAU," formed of plaques of richly-carved jade, mounted in gilt bronze, enamelled and decorated with turquoises and other jewels. A very remarkable specimen, on carved rosewood stand, inlaid with silver lines. Chinese.

Height, including stand, $11\frac{1}{2}$ in.

4835.

A CIRCULAR DISCOIDAL-SHAPED BOTTLE, with ring handles and cover, in dark green jade, elaborately carved with foliated work, &c. Chinese. A superb specimen of very unusual size.

Height 12 in., width $7\frac{1}{2}$ in.

4836.

LARGE PEAR-SHAPED FLAT-SIDED BOTTLE, with two scroll handles, in dark green jade, elaborately sculptured with foliated scroll-work. Chinese. A magnificent example.

Height $10\frac{1}{2}$ in., width 8 in.

4837.

SMALL SNUFF-BOTTLE, in grey and brown clouded onyx. Chinese.

4838.

SMALL SNUFF-BOTTLE, in crystal, containing black hair-shaped crystals. Chinese.

4839.

A TOAD, carved in a piece of clouded agate, on stained ivory stand, representing a lotus leaf and flowers.

4840.

CIRCULAR CUP, with dolphin or dragon handles, pale green or grey jade. Chinese.

Width across handles $5\frac{1}{4}$ in.

4841.

CIRCULAR CUP, in milk-white jade, carved with fretwork. Chinese. Diameter $4\frac{1}{2}$ in.

4842, 4843.

PAIR OF CIRCULAR FLUTED CUPS, in grey jade. Indian work. Diameter 4 in.

4844.

PLAIN CIRCULAR CUP, in clouded grey jade. Indian work. Diameter $4\frac{1}{2}$ in.

4845.

SMALL OBLONG FLAT TRAY, in pale green jade, fluted edge, and with a rosette in centre. Indian work.

Length 4 in., width $3\frac{1}{4}$ in.

4846.

FLAT GREY JADE CUP, with openwork dragon or lizard handles. Chinese.

Length across handles $4\frac{1}{2}$ in.

4847.

UPRIGHT HORN-SHAPED VASE, in pale olive-green jade, the lower part shaped as a dragon's head, loose ring handle, and cover. Chinese.

Height, including stand, $6\frac{1}{2}$ in.

1123.

AN ORNAMENT OF A CHINESE LADY, with a flowering shrub and a landscape background. Pale sea-green jade.

Height 1 1/2 in.

1124.

AN ORNAMENT OF PALE GREEN JADE, a fat fat man with a money-bag.

Height 1 1/2 in.

1125.

AN ORNAMENT WITH NETWORK DESIGN, in pale green jade. Chinese.

Height 1 1/2 in. Width 1 in.

1126.

AN ORNAMENT OF PALE GREEN JADE, in perforated open work of intricate design, the handles forming two open branches of flowering shrubs. Chinese.

Width across the handles 1 1/2 in.

1127.

AN ORNAMENT OF PALE GREEN JADE, elaborately carved with Chinese designs.

Height 1 1/2 in. Width 1 in.

1128.

AN ORNAMENT OF PALE GREEN JADE, carved in a mass of rare material, the design being a landscape with a mountain, a river, and a boat. Chinese.

Height 1 1/2 in.

1129.

AN ORNAMENT OF PALE GREEN JADE, carved from a large piece of material, the design being a landscape with a mountain, a river, and a boat. Chinese.

Height 1 1/2 in. Width 1 in.





SECTION XXXV.

ORIENTAL LACQUERED WORK.

4891.



CIRCULAR Box, in fine old Japan lac, a dwarf figure of a child seated on the lid.

Diameter 4 in.

4892.

PUZZLE-CUP, with spray of leaves and a large fruit attached, lacquered work on terra cotta. Fine old Japan.

Length $6\frac{1}{4}$ in.

4893.

CIRCULAR BOX, old Japan lac, mother-of-pearl, mosaic ground, fans and other implements in lac, lined with gold, and mounted as a snuff-box.

Diameter $2\frac{1}{4}$ in.

4894.

OVAL PILL-BOX, in several segments, gold Japan lac, with flowering shrubs, &c, in mother-of pearl, &c.

Length $3\frac{1}{2}$ in., width $2\frac{1}{2}$ in.

4895.

SMALL TRIPTYCH, in red lac, an idol in carved wood within.

Height 3 in., width $2\frac{1}{4}$ in.

4896, A.

PAIR OF SMALL CIRCULAR TRAYS, black lac, with pearl inlaying.

Diameter 5 in.

4897.

CUP OR BOWL, AND COVER, black lac, with pearl inlay, in porcelain.

4898.

CUP AND SAUCER, black lac, with landscapes in raised gold.

4899, 4900.

PAIR OF HEART-SHAPED BOXES, in carved red Soochoo lac.
Length $5\frac{1}{2}$ in., width $4\frac{1}{4}$ in.

4901.

WORK-BOX, in old Japan lac.

Length 14 in., width $10\frac{1}{2}$ in., height $5\frac{1}{2}$ in.

4902, 4903.

PAIR OF JAPANESE LACQUERED WOOD STATUETTES of a boy and a girl, in animated attitudes, mounted on pedestals of yellow and red veined marble.

4904.

OVAL JAPAN LAC TRAY OR PLATEAU, black ground, landscape and figures, and foliage in raised gold.

Length 19 in., width 14 in.





SECTION XXXVI.

VARIOUS OBJECTS OF ORIENTAL ART.



4921, A.
PAIR OF CIRCULAR TRAY BOXES, with dome covers, in carved wood, inlaid with raised mosaic of mother-of-pearl, &c.

Diameter 5 in., height 4 in.

4921.

JAPANESE BUTTON, a human grotesque mask, in bronze.
 Height 2 in.

4922.

JAPANESE BUTTON, in carved wood, a compound group of grotesque human masks.

Diameter $1\frac{1}{4}$ in.

4923.

JAPANESE BUTTON, in carved wood, a kylin with its foot on a ball.
 Length $2\frac{1}{4}$ in.

4924.

JAPANESE BUTTON, in carved wood, a seated bonze.

4925, 4926, 4929.

THREE SMALL JAPANESE PORCELAIN CUPS, encased outside with minute wicker work.

4930.

STRING OF GILDED GLASS BEADS.

4931.

SLENDER WOODEN WAND, with an ivory hand at the summit.
 Indian work.

Length 17 in.

4932.

SMALL JAPANESE PORCELAIN CUP, encased with wicker work.

4933.

TWO SMALL SHELL-SHAPED ENAMELLED PLAQUES, on porcelain, painted with Chinese figures, intended for a snuff-box.

4934.

SMALL OVAL MINIATURE PICTURE, on ivory, under glass; a view of the Taj Mehal at Agra, by an Hindoo artist.

4935.

LARGE PEARL OYSTER-SHELL, finely carved with foliage, figures, &c. Chinese.

Length 10 in.

4936.

A STRING OF JAPANESE BEADS, red lac and porcelain.

* 4937.

A JAPANESE CLOCK, in wooden case, the works in gilt metal.



